

THE BEST PICTURE: 168 BEST OF THE BAY WINNERS CAPTURED ON FILM [p.65]

Dog ado

What's really behind
S.F.'s dog-park
controversy? [p.12]

Kids in the hall

Youth crime is down.
Why are so many
kids locked up? [p.19]



Hollywood ho!

Why I moved
to Los Angeles.
By Michelle Tea [p.23]

THE SAN FRANCISCO BAY

Aug. 8–14, 2001 • Vol. 35, No. 45 • FREE

The Best of the Bay... Every Week

GUARDIAN



Runs Deep: *The Deep End*, featuring Tilda Swinton and Goran Visnjic, below, and filmed in Lake Tahoe, opens at Bay Area theaters Aug. 15.



Last exit from L.A.: David Siegel, left, and Scott McGehee bring commercial-film focus to San Francisco from the offices of i5 Films on Bryant Street.

CINEMA'S NEW SCOPE

With a signature wide-screen style and a hot new movie, *The Deep End*, David Siegel and Scott McGehee are proving that independent S.F. filmmakers can turn heads in L.A. [p.44]



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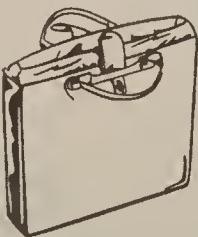
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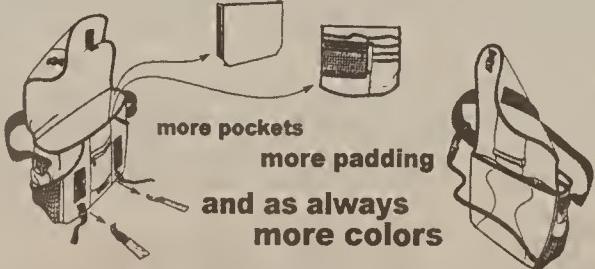
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San Francisco
Bay Guardian

Aug. 8-14, 2001

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Best Picture

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in this issue

If you're an adult and you get cited for a relatively minor offense in San Francisco, chances are you won't end up in jail. And if you do, and you can make bail or convince a judge that you're likely to show up for trial on your own recognition, you won't sit behind bars for long.

If you're under 18, it's a very different story.

As Tali Woodward reports on page 19, youth crime is down in the city. In fact, the population of kids is down. But there's been no reduction in the number of kids who are locked up, behind bars, in the Youth Guidance Center. On the contrary, the chances that a kid who is stopped by the police will wind up behind bars has doubled since the 1980s.

What's happening? Well, for one thing, there are more police officers in the schools — so kids who might have been disciplined with a trip to the principal's office or a call to a parent now wind up in the criminal justice system. And the cops can't just let kids go on bail; a parent or guardian has to come and pick them up, or they have to be transferred to a residential program.

There's a good program that helps keep youth out of the Youth Guidance Center; it's called the Community Assessment and Referral Center. But the cops and the probation officers decide by themselves whether a kid gets referred to CARC or goes directly to jail. And for kids who come from troubled families, especially girls, sometimes even CARC can't help, because there just isn't anywhere to go: the existing residential programs are overwhelmed and underfunded. So too many kids are locked up for too long, for no good reason.

Tim Redmond
tredmond@sfbg.com

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Election Day

Should the Green Party run a candidate for president in 2004? In Norman Solomon's *Media Beat*.

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Every mechanic has a story, in Dan Leone's *Looseleaf*.

Commerce vs. consciousness

The last 20 years of corporate globalization have been a disaster for the world's poor, in *Focus on the Corporation*.

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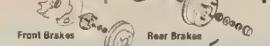
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letters to the editor

RBA supports Edgehill

Your feuilleton "Tony Hall's Slippery Slope" of 7/18/01 was indeed, if intended, an excellent parody of the early-20th-century Celtic journalistic practice of putting farm manure prices next to editorial commentaries.

This technique of aligning, as you did, discordant items and issues, e.g. the Residential Builders Association's and my total noninvolvement in the Edgehill dispute, the RBA's and my nonattendance at the commission hearing, a clear reflection of our non-involvement and noninterest in this issue, buttressed with my mug shot and a Tony Hall headline, was surrealism at its best. On behalf of George Russell, who perfected this technique, we accept, posthumously, this long overdue recognition, even though a century later.

Suffice it to say that neither I nor any member of the RBA opposed the Edgehill project, nor were we scheduled or expected to appear at any commission hearing in opposition. For the record, RBA nonmembership notwithstanding, blood being thicker than water, the Edgehill project would merit RBA's and my support.

Joe O'Donoghue
Residential Builders Association
San Francisco

gia's proud history of viticulture in your "Best of the Bay" mention of a Russian restaurant called Traktir in the Richmond that serves Georgian wine [7/25/01]. They say here that there are more varieties of grapes in Georgia than in all the rest of the world combined (2,000), and certainly there is no more wine-obsessed culture, including France.

Alexander the Great did not actually pass through Georgia; he took the southern route through Persia to India. Otherwise he definitely would have stopped, kicked back, and blown off the world domination business.

The Bay Area and Tbilisi, Georgia, have many things in common: great food, frequent street demonstrations, mountains, a proud history of municipal corruption, an obsession with the arts, a healthy contempt for rich businesspeople, and ... wine. Look especially for Saperavi and Kidzmarauli among 1,998 others.

Mark Mullen
Tbilisi, Republic of Georgia

critical city services in jeopardy of budget cutbacks.

Vicki McWilliams
Vice president, Nordstrom
San Francisco

Tenants and land trusts

On Aug. 1 the Tenant Associations Coalition of San Francisco welcomed the S.F. Community Land Trust Collaborative to provide our members with a presentation on the concept of community land trusts.

Members of TAC also felt the need to support the efforts of the S.F. Community Land Trust Collaborative by endorsing their models for community land trusts.

Members also expressed an interest in writing to their representatives in Washington, urging members of both the Senate and Congress to support legislation in reference to the National Housing Trust Fund Campaign, which is working to establish a National Housing Trust Fund that would build and preserve 1.5 million units of rental housing for the lowest-income families over the next 10 years.

There is tri-partisan support in Congress for housing production and preservation. In the House of Representatives, a trust-fund bill, H.R. 2349, was introduced on June 27 by representatives Barbara Lee (D-Calif.), John McHugh (R-N.Y.), and Bernard Sanders (I-Vt.). The bill had 47 original cosponsors, including Nancy Pelosi and Pete Stark of the San Francisco Bay Area. In the Senate a trust-fund bill will likely be introduced later this summer. So far 13 senators (Democrat, Republican, and Independent) have agreed to be original cosponsors, including Sen. Dianne Feinstein.

For more information on the National Housing Trust Fund Campaign, visit www.nhtf.org.

Michael Nulty
Tenant Associations Coalition of San Francisco

A word from Georgia

A few words from a far-flung reader in Tbilisi, Georgia (the one between Chechnya and Armenia, not the one between South Carolina and Alabama). Thank you for mentioning Georgia.

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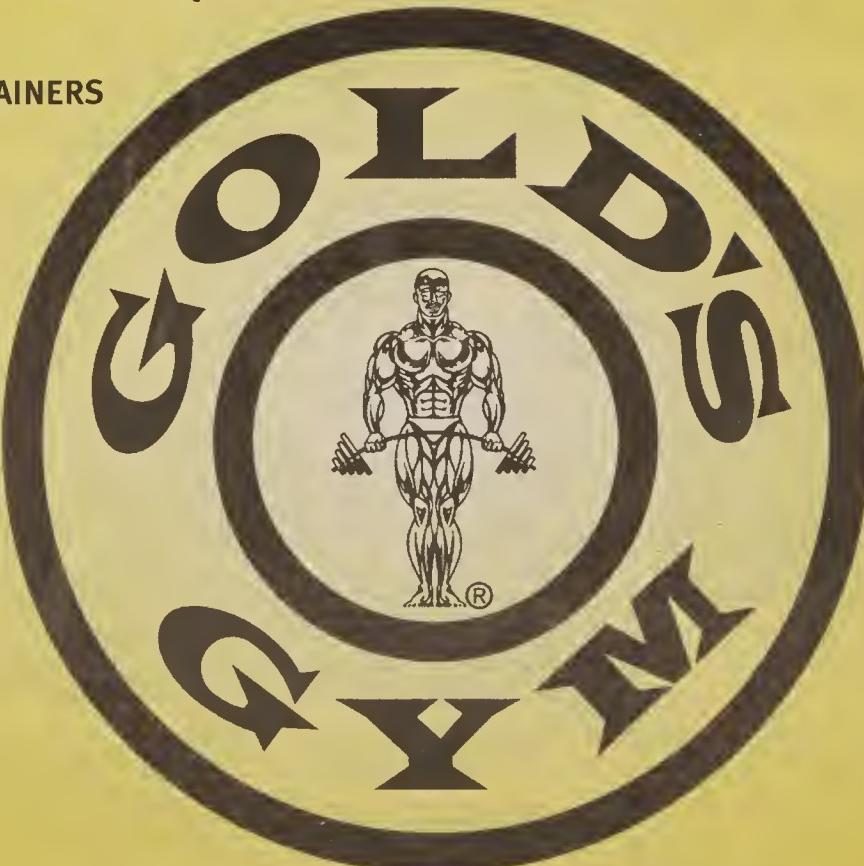
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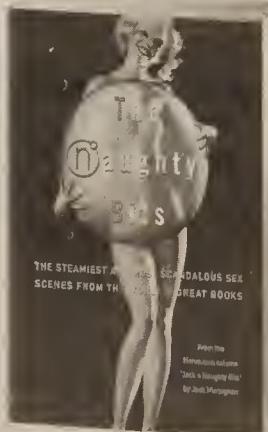
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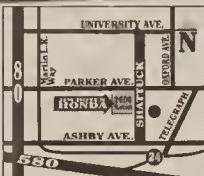
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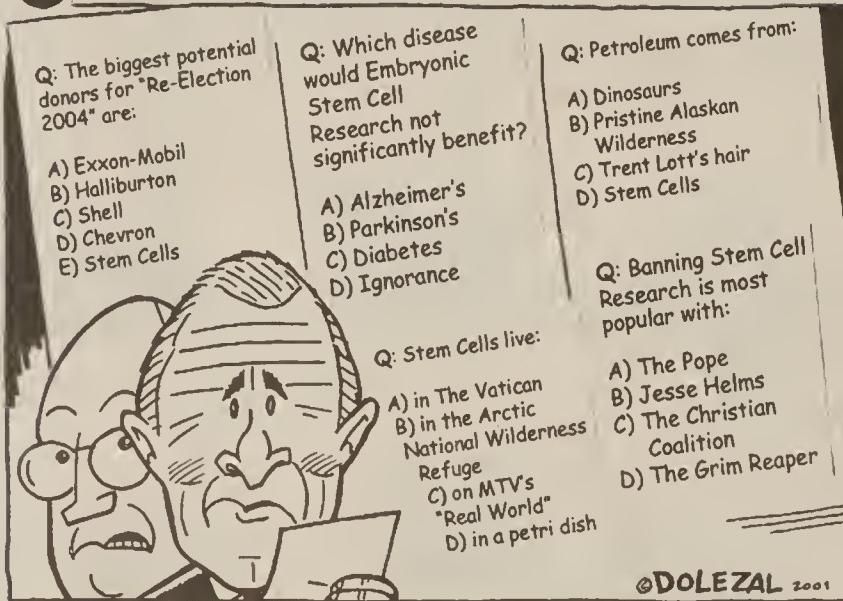


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THE FIRST BIG ETHICS TEST ...



opinion

by paul bloom

Siege at Big Mountain

In the late 20th century it wouldn't have been politically feasible to forcibly remove thousands of U.S. citizens, even indigenous people, from their homelands in order to mine coal. So lawyers and public-relations firms in the pay of Peabody Coal Company manufactured a land dispute between the Hopi and the Navajo people who lived in the area around Black Mesa, Ariz. With Peabody's lobbyists pushing the issue, Congress approved the Navajo-Hopi Land Settlement Act in 1974. During the next 12 years, as many as 10,000 people — mostly Navajo — were pressured to move off of the partitioned lands.

The predominantly Mormon Hopi tribal government (which in these endeavors always acts as a junior partner to the U.S. government) has been accused of using all manner of tactics to drive out the remaining Navajo tenants, including enforcing arbitrary livestock quotas, capping wells, and dismantling windmills in the midst of drought and falling water tables.

(Many of the region's wells are dry because of a coal slurry line, the only one in the United States that sucks more than a billion gallons a year from the desert aquifer underlying Black Mesa to ship ground coal through a pipeline 300 miles to a Laughlin, Nev., power plant.

On July 11 of this year Lakota religious leaders arrived at Big Mountain to begin preparations for a sun dance, a powerful ceremony that is used to support resistance to relocation. They ran into a series of police roadblocks, demonstrating that both the resistance and the crackdown are very much alive.

The day before the four-day ceremony was to begin, Hopi Rangers and Bureau of Indian Affairs police quickly appeared at the entrance to Camp Ana Mae, where the ceremony was to be held. Half of the participants had left to find a sacred cottonwood tree, the centerpiece of the ceremony. By the time the caravan returned with the tree securely fastened to a cattle trailer, the

number of police cars had swelled to six, and the entrance road was blocked.

Chief Hopi Ranger Marvin Yoyetewa persuaded five local women to travel to Kykotsmovi for a permit, which they were told was a mere formality. Instead they were placed under arrest and jailed.

Later that night supporters who had driven to Kykotsmovi in the false hope of bailing out the women returned to find the tree sitting at the entrance to the camp, and no police. The tree was quickly driven up to the sun dance arbor, and everyone in the camp was roused to help place it in the ground.

The next day the five women were released on their own recognizance, charged with "criminal trespass" (all were born on the land), and assigned to a hearing at the Hopi Tribal Court, currently scheduled for Aug. 13, 9 a.m. But the sun dance was still on: the five returned to camp to find the tree safely in the arbor surrounded by dancers, singers, and drums.

As the sun dance progressed the police began to block the roads, warning drivers and passengers that they faced fines of \$500, doubling every day they stayed. A truck with Porta Potties and a truck with water for the camp were turned away, as was a doctor bringing medicine for a diabetic sun dancer.

Over the next two days police continued to stop cars on the main road. Some people received tickets, some had to show their licenses, and some were just scrutinized as they drove by.

The sun dance took its own time and set its own pace and proceeded to a conclusion on Sunday, July 15. That final sun dance afternoon saw the cottonwood tree and its colorful prayer flags, newly washed by a thunderstorm, glittering in the last light of the day. ♦

Paul Bloom is a longtime activist in the Big Mountain resistance movement.

For more information go to www.theofficenet.com/~redorman/pagea-1.htm.

editorials

The next city attorney

The filing deadline for city attorney candidates is Aug. 10, and barring any unexpected last-minute entries, it's shaping up as a five-person race, with at least three candidates — Neil Eisenberg, Jim Morales, and Steve Williams — running as progressive reformers. But all of the contenders still need to put forward a clear, comprehensive platform that properly addresses the main, overarching question: what is the role of an activist elected city attorney in a town plagued by official secrecy, sleaze, and corruption?

In fact, from the way some of the candidates have been talking, it's almost as if they're running for judge: They talk about avoiding the appearance of prejudice in a case that could arise during their term. They vow to "present the law fairly" and let their "clients" — the mayor, supervisors, city commissioners, and department heads — make the political and policy decisions.

That's a flawed conception of what the job is about. At best, it prevents the voters from making an informed decision on the candidates. At worst, it allows the candidates to duck the toughest — and most important — issues in the race.

For starters, nobody can run on a reform platform for city attorney in San Francisco in 2001 without speaking up loudly and repeatedly on three central points:

- Mayor Brown has run perhaps the most corrupt administration in postwar-San Francisco history, and the next city attorney has to acknowledge that and tell us how he or she will clean up city hall.
- The incumbent, Louise Renne, has run her office as if it were the House Counsel for Pacific Gas and Electric, the downtown business establishment, and the Brown machine; the next city attorney needs to outline a plan to overhaul and transform the whole moribund operation.
- An elected city attorney represents the public interest first, and the candidates need to make it very clear that the interests of their day-to-day "clients" — that is, the politicians at City Hall — would come second.

There's nothing wrong with a candidate for city attorney taking strong stands on the major issues. It's a political job. Here are a few things that any serious candidate has to address:

The Raker Act and public power This is the single most important issue in the race. For decades the

City Attorney's Office has been PG&E's most important ally at City Hall, and the city attorney's pro-PG&E interpretation of the Raker Act has institutionalized this scandal. The progressive position is simple: Renne and her predecessors have been completely, totally wrong. The Raker Act (and the U.S. Supreme Court decision of 1940) requires San Francisco to operate a public power agency, and enforcing that law must be a top priority of the next city attorney.

Sunshine and conflicts of interest Renne and Brown have essentially declared war on open government. Using the sweeping claim of "attorney-client privilege" and mounting vigorous opposition of even routine public-records requests, the mayor and the city attorney have managed to block enforcement of the city's landmark Sunshine Initiative and poison the Sunshine task force. Progressive city attorney candidates have to make it clear that they won't protect city officials who try to keep secrets. This means, as a matter of policy, siding with the public's right to know in all but the most unusual cases, and if necessary, unilaterally releasing information that politicians (the city attorney's "clients") want to keep under wraps.

Meanwhile, Renne's office has been riddled with conflicts of interest (see "Challenging Conflicts," 5/30/01). The candidates need to release full financial-disclosure statements now, before the election, and present a detailed program for building ethical walls within the office and bringing in outside counsel when there is even an appearance of conflict. The next city attorney needs to anticipate, not just react to, real or perceived conflicts of interest.

Political reform What will these candidates do — specifically — to ensure that the contract scandals that have the FBI crawling all over City Hall will end? Will they, for example, call for restructuring the Human Rights Commission to strip the mayor of his ability to control it? Will they promise to enforce the Sunshine Initiative and force outside contractors with sole-source contracts, like City Tow, to release key financial information about work they are doing on behalf of the city?

Those are just a few issues; there are more, and we'll be presenting them in the coming weeks. This is a crucial election for a crucial job — one that involves real policy issues. No more of this caution and legalese; let's start hearing the candidates tell us what they'd really do in office. ♦

Too many kids in jail

Four years after San Francisco launched an ambitious plan to transform its juvenile justice system, the state of the system is disturbing. A scathing report released in June by the Center on Juvenile and Criminal Justice shows that youth crime is down — but the number of kids locked up in the Youth Guidance Center hasn't gone down at all.

As Tali Woodward reports on page 19, there are two obvious reasons for that: More cops in the schools have led to more arrests of kids who don't belong in the criminal justice system. And an alarming lack of programs for kids from troubled families, especially for girls, has made the youth jail the home of last resort for far too many young people.

The CJJC report has set off a new reform movement. Sup. Matt Gonzalez has proposed legislation that would take one successful program — the Community Assessment and Referral Center, which attempts, through counseling and referrals, to keep kids out of the YGC lockup — and give it authority over all YGC intake. Some CARC staffers say that might not work, and they raise valid points that Gonzalez needs to address. But Gonzalez is also asking for a Board of Supervisors' advisory committee to monitor YGC and provide some oversight, and that's an excellent idea. The Mayor's Office has dropped the ball for years; the supervisors need to get directly involved. ♦

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FIRST, THE BAD NEWS ...

Apparently, Lofts Unlimited is moving up in the world. Not content with the havoc live-works have wreaked on the neighborhoods of San Francisco, the real estate firm is heading to the bucolic wine country. It opened the first "Live/Work Loft Community" in Sonoma County July 29. Perhaps some local companies will decide to leave their (often illegal) city loft offices behind. They'll have to trade bay views and parking hassles for vineyard views and tractor space but won't be forced to part with that manufactured urban vibe. We're still left wondering: whatever happened to rustic country retreats? (Tali Woodward)

Dog ado

What's really behind the dog-park policy?

By Kate Williamson

Dog-play activists and their opponents squared off in widely publicized demonstrations last Friday to support and protest the draft of the Recreation and Park Department's new dog-park policy.

But their respective struggles — to keep off-leash play convenient and to protect children and others from unwanted contact with dogs — reflect a much larger question about the future of San Francisco parks, some activists say.

The new policy would end the illegal but long-established practice of allowing dogs to run loose with their owners in virtually all neighborhood parks. Instead, off-leash dogs would be confined to separate, fenced-off play spaces. In most cases the play spaces would be surfaced with sand, crushed gravel, or some other easily maintained material.

While San Francisco already has 19 dog play spaces, many are poorly marked or maintained, and many dog owners consequently use other parks for dog play.

Opponents of the policy, both dog owners and those without pets, believe that the creation of disparate dog-play areas is a misuse of parklands.

"Our ideal is shared use," Laura Cavalucco of the San Francisco Dog Owners Group told the *Bay Guardian*. "Anytime you put different uses together, you have conflict. But in an urban environment, we can't afford to subdivide the parks into little parcels."

The Recreation and Park Department is only responding to citizen input, RDP staffers say. "There has been a request for a dog-park policy for four years, both from people who want to be around dogs and from those who don't," Becky Ballinger, public relations director for RPD, told the *Bay Guardian*. "I think there's a lot of recreational uses that happen separately, and a lot of them don't mesh well."

Two uses that don't mesh well are family recreation and off-leash dog play, according to proponents of the dog-park policy. "Off-leash dog use is a problem for how families use the park,"



Marybeth Wallace of Coleman Advocates for Youth told the *Bay Guardian*. "A lot of us have dogs but don't think that the parks should be mixed-use or shared," Wallace said.

But some say there's more to the story than just kids and dogs.

"One of the things that is of concern here is that this is part of an overall policy of balkanization in the parks," local activist and environmentalist David Looman said.

Looman and Cavalucco expressed dissatisfaction with the existing division of the parks for athletic use. Currently many fields in the city are reserved for soccer, baseball, or other activities and require reservations and a fee for use. Some are used infrequently but remain locked behind chain-link fences.

Ballinger told us that staffers consider this to be just a first draft of the policy.

"We have no desire to parcel up parks and put up fences and to create dog pens," Ballinger stated. "Our goal is to make places that are appealing to visit." ♦

The comment period on the dog-park policy continues until Mon/13, 5 p.m. People can comment by e-mailing dog-policy@ci.sfc.ca.us, writing to Dog Policy, San Francisco Recreation and Park Department, McLaren Lodge, 501 Stanyan St., San Francisco, CA 94117, or calling (415) 831-2084.

HALL MONITOR

Bully pulpit: City Attorney Louise Renne's job requires her to represent city officials and agencies. But she's flatly refusing to work with the county's Local Agency Formation Commission — citing conflicts between her staff and LAFCO chair Neil Eisenberg, who's a candidate to succeed her in the City Attorney's Office.

Eisenberg and other commissioners have charged that Renne's ties to Pacific Gas and Electric — including her husband's partnership in a law firm that represents the utility — present a conflict of interest when she gives LAFCO advice on public power issues. Renne has called those charges spurious. Now she's telling Eisenberg to find another lawyer.

"For some time I have been aware of your **bullying and haranguing** of members of this office, which you have done for purely political purposes," she wrote in a July 23 letter to Eisenberg. "Enough is enough.... LAFCO should seek other counsel immediately."

City attorney spokesperson Nathan Ballard declined to elaborate on the charge of bullying.

Eisenberg says that Renne's name-calling was aimed at hurting his campaign for her post and that her decision to abandon LAFCO is illegal under state law. "She's neglecting her mandatory duty and impeding the commission," he said. "And she's trying to divert the conflict-of-interest questions that are legitimately aimed at her." (Rachel Brahinsky)

Polluted atmosphere: A major furor is brewing between the three San Francisco supervisors who sit on the Bay Area Air Quality Management District, the regional body charged with enforcing air pollution laws.

Last month the air district voted to green light a long-term smog-reduction plan. The federal Environmental Protection Agency says the plan won't do much to clean up our smog-filled atmosphere. Two green groups have filed suit to stop it. And two San Francisco supervisors seriously missed the boat.

The district is overseen by 21 elected officials from around the region; Sups. **Tony Hall**, **Leland Yee**, and **Chris Daly** represent San Francisco. When the plan came before them July 14, Daly voted to kill it. Hall gave it a thumbs-up; Yee was a no-show. The plan passed with 13 in favor and just 2 against.

Yee said he's been skipping the air district meetings because "with district elections, given the demands of my constituents, I need to pay particular attention to the Sunset." He said now that "things are well under way," he'd be showing up to air board meetings in the future.

Daly thinks that's no excuse. "We really need people who are friendly to the environment to show up at these meetings and vote," he said. (A.C. Thompson)



Chris Daly

Change of heart: It didn't come as a shock to city attorney candidate Steve Williams when Sup. **Tom Ammiano** told him he was **withdrawing his endorsement** July 25. Rumors that Ammiano was backpedaling had been circulating for weeks.

Ammiano liked Williams's work fighting on behalf of neighborhood groups. But he says he didn't realize at the time that one of those groups challenged aspects of a proposed shelter for queer homeless youth in Eureka Valley. (Williams's group didn't oppose the project outright, and Ammiano stresses that he isn't accusing Williams of homophobia.)

Supporters of former Redevelopment Agency chief **Jim Morales** had pressured Williams supporters to switch sides, using the youth shelter issue as ammunition. Some city hall insiders say Mayor **Willie Brown** also played a role in the drama — orchestrating Morales's entry into the race in hopes of dividing the progressive vote between him, Williams, and public power crusader **Neil Eisenberg**.

Morales denies that charge and says his supporters' strong-arming didn't do him any favors. "I think we paid a price for that," he said. "It was a price I anticipated and tried to stop."

For his part, Ammiano said there was no pressure on him to drop Williams.

Williams still has solid support from Sups. **Aaron Peskin**, **Jake McGoldrick**, and **Yee** — none of whom were too pleased with Ammiano's reversal. (Savannah Blackwell)

Building trust: The Board of Supervisors' Rules Committee voted 3-0 to establish a task force on **land trusts** at its Aug. 2 meeting. Sups. **Matt Gonzalez** and **Daly** first introduced the task force proposal in June to help integrate land trusts into the city's housing plan. Community land trusts, explored in last week's *Bay Guardian* (see "Why Can't You Buy This House?," 8/1/01), split the cost of a home from the cost of the land beneath it, lowering prices and keeping a portion of housing off the speculative market.

Hall wasn't impressed. He insisted that land trusts were not a "real" form of ownership but rather a "scheme." But after almost an hour of favorable public testimony, even Hall had come around to the idea that land trusts could help people who can't afford market-rate homes. "Not that I would do it," Hall said. "I have a different nature." (Cassi Feldman).

Edited by Gabriel Roth

BLAB

edited by a.c. thompson

headaches faced by the bridge-and-tunnel set. Careless East Bay-dwelling commuters like myself would call in to say we're "working from home" and promptly go back to sleep.

If BART employees walk out, train operator Mark Ambus will be standing on the picket line. Ambus, 40, spent 15 years piloting buses for SamTrans before landing a job with BART in 1994. His usual schedule runs from 5 a.m. to 1 p.m.

For riders, our sense is that you folks just flip a switch and a computer does the rest. What's it really like?

"I thought the same thing. It's a lot more than that. On the main line you're responsible for everybody on your train — whether it's 50 people or 2,000 on a 10-car commute train. You are responsible for every soul."

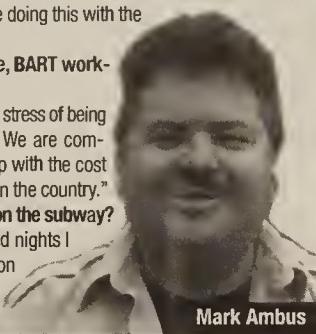
"Sometimes the switches go down on the main line. When they go down, as a safety precaution the computer stops us. We have to get off the train and go out there and manually crank the switch in the right direction. In the yards we have to go under the trains to couple and uncouple the cars — and of course we're doing this with the third rail just inches from our faces."

The media spin is that even without a raise, BART workers are very well paid.

"I usually ask people if \$22 an hour is worth the stress of being responsible for thousands of lives every day.... We are compensated well. I just think our pay should keep up with the cost of living. This is the most expensive place to live in the country."

What's the weirdest thing you've ever seen on the subway?

[Long pause] "Oh... I can't say. When I worked nights I saw crazy things. Some of the things I've seen on train seats: urine, feces, semen. Some of these people are pigs." ♦



Mark Ambus

Presidio P.R.

Neighbors say trust is violating federal law

By Savannah Blackwell

The Presidio Trust badly needs your help. So badly, in fact, that the agency is apparently willing to break the law.

"Dear San Franciscan: We need your help," trust chair Toby Rosenblatt states in a glossy gold mailer that arrived in mailboxes last week.

The mailer, which cost \$90,000, urges the addressee to fill out and return a detachable postcard. "Please let us know whether you support our vision," the postcard asks.

The trust is proposing changes to the park's general plan — changes that would bring more intensive commercial development and upscale tourist attractions to the former army base.

Catch is, the mailer may be illegal. The National Environmental Protection Act says public agencies can't run a P.R. campaign for a proposal that's going through the environmental review process, as the trust's plan is.

Pacific Heights resident Daniela Kirshenbaum, a member of the Coalition for San Francisco Neighborhoods, circulated an e-mail warning neighbors about the possibly illegal mailer. "Please don't be fooled," Kirshenbaum's e-mail says.

At the Board of Supervisors' July 30 meeting, Yee asked the City Attorney's Office to investigate whether the trust's lobbying violates the law and, if so, what actions the city can take against it for doing so. ♦

support prior to the closure of that process is a real slap in the face."

The trust's general counsel, Karen Cook, says the mailer was not promotional in nature. "It was intended and developed as public outreach," she said.

The trust's proposal would revise the park's general plan, which was passed in 1994 after months of community input. The general plan calls for low-impact development and preservation of the park's pastoral and historic qualities. It also stipulates that nonprofit, environmentally oriented organizations should get priority for leases.

But under federal law the park is supposed to be financially self-sufficient by 2013. According to the trust, the general plan isn't financially viable.

The public has 60 days to comment on the proposed revisions. So far, most residents and environmental activists have opposed the new proposal and want the agency to adhere to the original plan.

At the Board of Supervisors' July 30 meeting, Yee asked the City Attorney's Office to investigate whether the trust's lobbying violates the law and, if so, what actions the city can take against it for doing so. ♦

For more information e-mail preserveandprotect@friends of the presidionalpark.org.

E-mail Savannah Blackwell at Savannah_Blackwell@sfbg.com.

More conflicts, Louise?

City attorney owned stock in the companies she accused of price gouging

By Rachel Brahinsky

City Attorney Louise Renne promotes herself as a crusader for the people. "I think consumers know when they are being conned, and this is a clear instance of corporations taking advantage of a deregulated market to make a quick buck," Renne told the *San Francisco Chronicle* in January when she filed a lawsuit accusing 13 major private energy generators of price gouging.

What she didn't tell the *Chronicle* was that she was apparently making her own quick buck off stocks she held with two of the generators named in her lawsuit.

Renne's April 2, 2001, economic interest statement, filed with the San Francisco Ethics Commission, shows that from

July 17, 2000, to Jan. 23, 2001 — five days after she filed the lawsuit — Renne held stock worth between \$10,000 and \$100,000 in Enron Corp. From March 1, 2000, to March 29, 2001, she held stock in Duke Energy Corp. worth between \$2,000 and \$10,000, the statement shows.

These days the outgoing city attorney still has stocks and bonds in at least 14 energy companies, including ExxonMobil, BP Amoco, and Chevron. The revelation about Renne's portfolio comes on the heels of high-profile announcements that several of Gov. Gray Davis's top energy advisers have been asked to resign for hiding their own economic ties to energy companies.

So is it a conflict? Renne won't say.



Louise Renne

"We haven't been able to verify your allegations," Renne spokesperson Nathan Ballard told us. "But Louise Renne did what she knew was right for San Francisco ratepayers when she sued the energy companies." ♦

E-mail Rachel Brahinsky at rachel@sfbg.com.

Sleeping is not a crime

Alameda Court rules in favor of homeless activist

By Richard Mead

In a significant victory for those who live on the streets, Alameda County Judge Carol Brosnahan recently ruled in favor of Ken Moshesh, a homeless man arrested in Berkeley last January for sleeping in the doorway of an abandoned building.

Moshesh, an advocate for homeless rights and a writer for *POOR* magazine, decided to challenge the constitutionality of a state law that prohibits "lodging in any building ... without the owner's permission" (see "Mean Streets," 4/18/01).

"No one should be arrested for this," Moshesh told the *Bay Guardian*. "This is not a law-and-order issue; it's a housing issue." Homeless people who are cited "have no criminal or

harmful intent," he said. They simply have no place to sleep.

On July 12, Brosnahan finally got his day in court. After passionate testimony on both sides, Brosnahan ruled that she "did not find the code facially invalid, but that it was sufficiently ambiguous and as it applied to Ken's conduct, that statute was not constitutional."

Although the ruling doesn't nullify the law, as Moshesh and his supporters had hoped, it could set a new precedent for how California Penal Code, section 647j, applies to homeless people. Still, the Berkeley Police Department isn't rushing to make changes. "As long as the law is on the books it will continue to be enforced," public information officer Russell Lopes said.

Moshesh says he hopes the ruling will bring attention to larger issues. "Use of the police as an antidote for homelessness will be questioned... and subject to greater review. The court decision will make it necessary to address this at a public and serious level." ♦

For Moshesh's firsthand account, go to www.poornetwork.org.

THIS MODERN WORLD

BY TOM TOMORROW

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3. DO YOU BELIEVE FULL TIME EMPLOYEES IN LOW-WAGE JOBS SHOULD MAKE ENOUGH MONEY TO AFFORD BOTH RENT AND FOOD?



4. ARE YOU IN ANY WAY TROUBLED BY THE THOUGHT THAT TENS OF MILLIONS OF AMERICANS HAVE NO HEALTH COVERAGE WHATSOEVER?



5. DOES THE POSSIBILITY OF EXECUTING AN INNOCENT PERSON CAUSE YOU, HOWEVER BRIEFLY, TO QUESTION THE WISDOM OF THE DEATH PENALTY?



6. AND, FINALLY--DESPISE EVERYONE'S BEST EFFORTS TO PORTRAY HIM AS A COMPETENT AND KNOWLEDGEABLE LEADER, DO YOU STILL SUSPECT THAT GEORGE BUSH IS A COMPLETE BUFFOON?

IF YOU ANSWERED "YES" TO ANY OF THESE QUESTIONS, YOU ARE UNDENIABLY A LEFT WING WACKO, COMPLETELY OUT OF TOUCH WITH MAINSTREAM THOUGHT IN THIS COUNTRY.

THE REST OF YOU ARE NORMAL AMERICANS. CONGRATULATIONS. AND GOD HELP US ALL.

TOM TOMORROW © 8-8-01 ... www.thismodernworld.com

alerts

by camille t. taiara

Peace in Colombia

Wednesday, Aug. 8, delegates from the Committee for a New Colombia, International Action Center, and the Committee in Solidarity with the People of El Salvador who attended the First International Meeting of Soli-

darity for Peace in Colombia and Latin America — held late last month in El Salvador and attended by activists from 35 countries — hold a report-back. 6:30 p.m., *Centro del Pueblo*, 474 Valencia, S.F. \$3 donation. (415) 821-6545.

Transgender prisoners' rights

Thursday, Aug. 9, the National Lawyers Guild and the Human Rights Commission hold a town-hall meeting on transgender prisoners' rights. 5:30–7:30 p.m., *Latino Hispanic Community Room, San Francisco Public Library, Main Branch*, 100 Larkin, S.F. Free. (415) 252-2504.

'A lo Cubano'

Friday, Aug. 10, Socialist Viewpoint hosts a report-back from Cuba with filmmaker Asi-Yahola Somburu, public health educator Zakiya Somburu, and

high school student Adriana Hayter and featuring the screening of Asi-Yahola Somburu's documentary "A lo Cubano." 7:30 p.m., *Socialist Viewpoint office*, 1380 Valencia, S.F. \$3 donation. (415) 920-9323.

El Salvador, 'globalized'

Saturday, Aug. 11, Salvadoran labor leader Salvador Duarte speaks at "The Impact of Globalization on El Salvador," a public forum. Dinner 6:30 p.m., program 7:30 p.m., *Freedom Socialist Party office*, New Valencia Hall, 1908 Mission, S.F. \$6.50 donation for dinner and program, \$2 donation for program only. (415) 864-1278.

No quiero Taco Bell!

Sunday, Aug. 12, join UC Berkeley student group the Farm Worker Support Committee, the Campaign for Labor Rights, and others at a rally calling for a boycott of Taco Bell in solidarity with Florida tomato pickers' struggle for humane working conditions. 2–4 p.m., *Taco Bell*, 3184 Mission, S.F. (510) 548-0268.

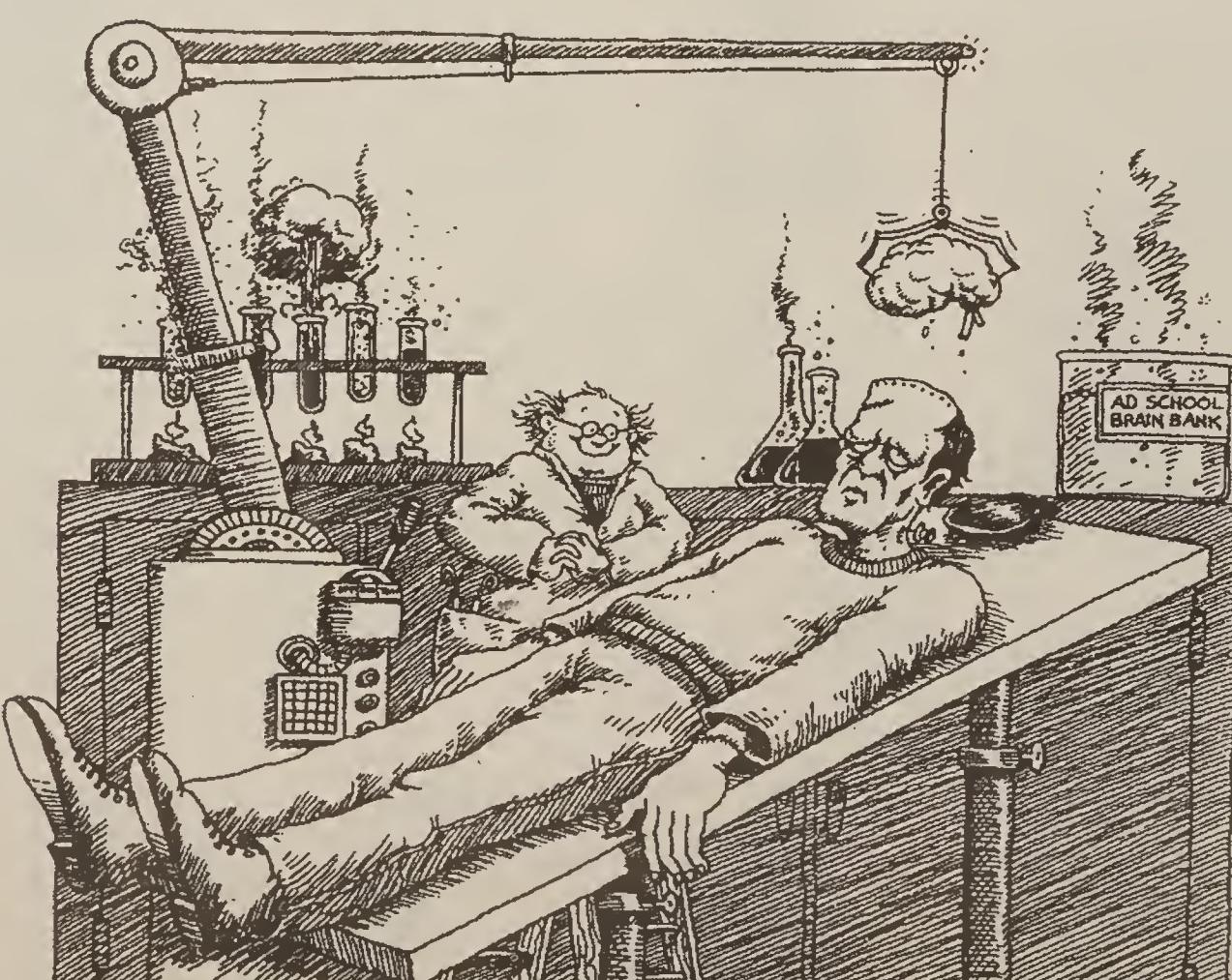
'Workers Rights to Free Speech'

Sunday, Aug. 12, show your support for BART mechanic Ray Quan and NUMMI auto plant worker Carolyn Lund — both of whom have suffered harsh retaliation from bosses for publishing union newsletters — at "Workers Rights to Free Speech on the Job and Fighting the Bosses and for Strong Unions," a Bay Area Workers Democracy Network Forum. 3 p.m., *Fellowship of Humanity Hall*, 390 27th St., Oakland. \$3–\$5 donation. (415) 661-1371 or (415) 641-4440.

Human rights at home

The San Francisco Human Rights Commission is recruiting new applicants for its Issues Committee, the branch of the commission that deals with human and civil rights issues that affect San Franciscans, such as hate crimes, police-community relations, immigrant rights, and housing discrimination/displacement. The HRC is a total mess and is under investigation by the FBI — all the more reason for true, independent progressives who want to shake things up to apply. *Issues Committee*, c/o Ed Ilumin, San Francisco Human Rights Commission, 25 Van Ness, S.F., CA 94102. (415) 252-2505 or (415) 564-9417. ♦

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.



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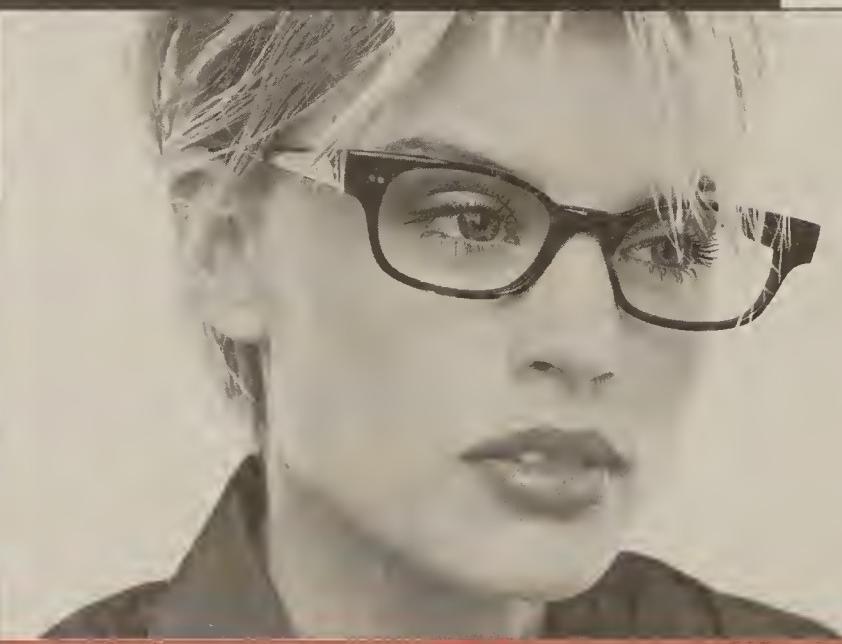
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news

s.f. confidential
by gabriel roth

Great white hope

Tony Hall is apparently still the favorite supervisor of a small group of white men who think "European Americans" have gotten a raw deal.

During his District Seven run last year, Hall received \$200 in contributions from San Bruno-based ex-cop **Louis Calabro** and his group, the European American Issues Forum.

European Americans — a category that seems to include all white Americans other than Jews — "have been demeaned and disparaged, libeled and labeled — everything except honored and heard," reads a statement on the EAIF Web site.

During the campaign we asked Hall about the EAIF contributions. At the time he told us he took the money without knowing anything about the group or its views. After we sent him to the EAIF's Web site (www.eaif.org), he faxed us a copy of a Nov. 13 letter to the group stating that "the Friends of Tony Hall has decided to return you're [sic] contributions."

Now Hall is taking more of EAIF's money. New contribution reports show that he took in \$250 from the group on April 28 of this year.

"I represent all groups, minority or not," Hall says. "They gave money to a fundraiser for me. That's the way it is."

Hall says he didn't write the November letter rejecting the group's earlier contribution, although it bears his name. "It must have come from **Mike Mallen**, my campaign manager," he says.

Why is Calabro giving money to someone who tried to disown his group during election season? "Tony Hall is an honorable, decent supervisor," he says. "We're an honorable, decent group. He's European American. We sent him some money to help support him. I don't know what kind of problem you have with that."

Waiting for a cab

It takes more than a decade to get a permit to operate a taxi in San Francisco — and a lot can happen while you wait.

Fred Hamdun put his name on the waiting list in 1991. Between then and now, he chose a different career path. Today he's the director of the city's Department of Parking and Traffic. And he's finally made it to the top of the waiting list. If Hamdun drives the requisite 156 four-hour shifts, he'll be eligible for a permit.

Hamdun's not planning to quit DPT for a cabbie's life. He says he asked the police department's taxi detail to take his name off the list.

"Driving a cab is a hard job," he says. Harder than overseeing parking in San Francisco? "They're about equally difficult."

Border dispute

The word from Sacramento: **Willie Brown** has been pushing a plan that would radically revamp San Francisco's 13th assembly district.

According to a well-placed source, Brown wants the district, which now covers the city's east side, to stretch across the bay to incorporate part of West Oakland. The seat now held by **Carole Migden** would become a more likely spot for an African American candidate.

Mayoral spokesperson **P.J. Johnston** said he hadn't heard about the plan — but "it sounds good to me. From our perspective, having a larger proportion of African American voters is probably good."

The move probably doesn't sound as good to Sup. **Mark Leno** and former sup. **Harry Britt**, both of whom are vying to replace Migden — and neither of whom is well-known in Oakland.

Brown hasn't yet picked a horse in the race. He's unlikely to endorse Britt, whose antimachine campaign is backed by most of Brown's adversaries on the Board of Supervisors. And sources say Leno, whom Brown appointed three years ago, has fallen out of favor.

Others who might get help from the mayor: Former supervisor **Leslie Katz**, another Brown appointee to the board, says she's thinking about a run. League of Women Voters president **Holly Thier** is still undecided. And a blacker district would pave the way for a new candidate: college board trustee **Johnny Carter**'s name has been mentioned, although Carter says he's not interested.

Whoever Brown picks will likely urge him to keep his support quiet. Polls suggest Brown's endorsement will do just as much damage to a candidate's chances as it did in last December's supervisorial races.

For the record

The Moron of the Year Award 2001 goes to **this column** for confusing lobbyist **Billy Rutland** with oil-fortune heir **Billy Getty** last week. Contrary to what my little brain-fart would have had you believe, it's Getty and not Rutland who used to live with Sup. **Gavin Newsom**. ♦

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.

MUD money

Bankrupt utility spends \$281,000 to fight public power. By Rachel Brahinsky

The Coalition for Affordable Public Services, funded by Pacific Gas and Electric, has spent \$101,711 to fight the municipal utility district campaign in the past six months. Tack that on to the \$180,270 spent last year, and the bankrupt electric utility has already devoted \$281,981 to killing the public power initiative — and the big ticket campaign months are still yet to come.

Filings at the San Francisco Ethics Commission show every penny in CAPS coffers came directly from PG&E. Some was funneled first through the Davis Coalition for Affordable Public Services, a group set up to fight last year's MUD campaign in Davis.

The new data puts PG&E's spending at three times that of MUD Now, the citizens' coalition promoting the MUD measure. MUD Now's June 30 filing at the Ethics Commission shows the group pulled in \$24,750 during the first half of the year, from 15 contributors, including a noncash donation of \$21,135 worth of ad space and photocopying by the *San Francisco Bay Guardian*. The *Bay Guardian* has editorialized in support of the MUD and has been its largest financial supporter to date. Last year the MUD coalition spent \$67,745, most of which came from the *Bay Guardian* in loans or donated ad space.

No politicking at the mayor's energy fair

Mayor Willie Brown says the MUD proposal is a "hoax." The mayor is also hosting an energy fair this weekend. Now it looks like his political leanings are infecting his "public interest" fair.

After MUD Now signed up to participate in the Aug. 11 fair, treasurer Carolyn Knee got a call from Alex Tourk of the Mayor's Office of Neighborhood Services. Knee says Tourk told her there would be no political campaigning allowed at the fair, which will be hosted by a nonprofit agency, the San Francisco Neighbors Resource Center.

SFNRC's acting director Jeffrey Chen then wrote a letter July 30 asking MUD Now to submit "all materials and outlines of all topics to be discussed" by Aug. 6. "Materials and information which do not receive prior written approval may not be distributed or presented at the Westside Energy Fair," he wrote. Allowing politics at the event, Chen alleged, could harm the SFNRC's federal nonprofit tax status.

Mayoral spokesperson P.J. Johnston said "all participants" have been asked to

refrain from campaigning. But on Aug. 2, just four days before the deadline for submitting literature, Chen said he was still trying to get contact information for most of them.

Even if he had contacted every attendee, the call to censor speech at the mayor's energy fair would not be legitimate, according to Jim Wheaton, senior counsel at Oakland's First Amendment Project and media law professor at Stanford University.

"The reference to the nonprofit's status is not just a red herring; it's beyond bogus," Wheaton said. "The IRS rules that govern nonprofits and their ability to campaign have to do with how the actual nonprofit spends its money.... Neither the mayor nor anybody acting on his behalf can ever try to censor speech based on content."

Who will run the MUD?

At press time 25 people had announced their intent to run for the MUD board of directors. The board will be elected on the same day voters weigh in on whether to form the MUD at all. Each director will represent one of five wards, but the vote will be counted citywide. The deadline for filing nomination papers is Aug. 10, and ward maps are available at the Department of Elections and on the MUD Now Web site at www.sfbmud.org.

Here's the latest list. Ward One: Howard Ash, Chris Finn, Dan Kalb, Ross Mirkarimi, Rose Tsai. Ward Two: Bernard Choden, Michael Disend, Joel Hornstein, Joe Veronese. Ward Three: Tim Colen, Rennie O'Brien, Howard Strassner, Phil Ting, Joel Ventresca. Ward Four: Robin David, Linda Oppelt-Perez, Jim Reid. Ward Five: Robert Boileau, Leanna Hong-Louie, Garrett Jenkins, David Jones, Louie Ladow, Abel Mouton, Calvin Webster, Bruce Windrem.

Concert for public power

MUD Now is hosting a free summer concert in support of public power Aug. 26 at Crissy Field. The event will feature Jello Biafra, Ramblin' Jack Elliot, the Holmes Brothers; Santiago Jimenez Jr., Peaches, several DJs and other performers to be announced. ♦

The Westside Energy Fair runs Aug. 11, starting at 10 a.m., 2350 19th Ave., S.F. (415) 566-0388.

Summer concert, Aug. 26, noon-7 p.m., Crissy Field, Presidio shoreline, S.F. (415) 364-1522.

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- Inspect & adjust drive belts
- Lubricate door hinges & stops
- Inspect drive belts and adjust as needed
- Inspect front & rear brakes
- Adjust parking brake
- Replace brake fluid
- Adjust steering gear box
- Inspect axle boots & driveshaft
- Replace axle fluid
- Inspect for fluid leaks
- Inspect ignition timing set as needed
- Lubricate chassis
- Inspect windshield wipers
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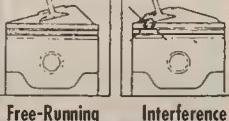
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Kids in the hall

A proposal to change how arrested kids are processed through the juvenile justice system is exposing how the city neglects troubled youth.

By Tali Woodward

In 1997 San Francisco officials approved a landmark plan to overhaul the city's juvenile justice system and directed \$5 million a year to the effort. Four years later the number of kids locked up at San Francisco's juvenile hall — named, euphemistically, the Youth Guidance Center — remains the same despite the reform efforts. And this is at a time when youth crime — both violent and nonviolent — is down. According to a recent report, the chances that an arrested youth will be detained have actually doubled over the past decade.

While juvenile justice advocates agree that things haven't improved, there's little consensus about how the city should proceed. And the Community Assessment and Referral Center, the linchpin of the 1997 reform plan, is at the center of the debate. CARC was set up so that city police officers don't have to take every kid they arrest to the infamously overcrowded YGC. Instead, minor offenders can go to the nonprofit CARC, where the focus is intervention. There kids receive individualized assessments and are referred to a variety of community-based programs, including those that provide housing, counseling, or tutoring. (Several of CARC's case managers told the *Bay Guardian* that the number-one request from kids who come in is a job.)

A new proposal to expand CARC is exposing political rifts within the juvenile justice community. Sup. Matt Gonzalez wants to make CARC the Juvenile Probation Department's only intake center — so that it would be the first stop for every kid who's arrested. But critics say putting what's now an alternative program under the department's control will dilute the program's effectiveness.

The proposal is also prompting renewed public debate about what city officials must do to reduce the juvenile hall population — namely, limiting in-school arrests and expanding social service programs.

It's not exactly a secret that California spends more on prisons than any other state in the nation does, while ranking 43rd in public education spending. But anyone who thinks that the juvenile justice reforms of 1997 actually shifted the city's emphasis from detention to rehabilitation would be surprised by a

scathing report issued by the Center on Juvenile and Criminal Justice this June.

According to the report, the juvenile detention rate has skyrocketed. In 1984 less than 40 percent of juvenile arrests led to detention; by 1999 the rate was 85 percent.

"With the amount of money that's gone into San Francisco's juvenile justice system, it should have been reformed several times over," Dan Macallair, associate director of CJCJ and one of the report's authors, told the *Bay Guardian*.

The report also exposed other troubling trends. During recent years the lockup rates for Latino, Asian American, and African American kids have gone up, while the rate for white kids has fallen by almost half, the report states. The arrest rate for girls has soared by 54 percent, while their detention rate has climbed 83 percent. African American girls alone account for the city's entire booking increase, according to the report. (Though the 1997 reforms allocated money for a program specifically for female offenders, no one has agreed to run it.)

The CJCJ report has prompted a push for reform from child advocates in the city, most notably Coleman Advocates for Children and Youth. "There's no accountability," Coleman's NTanya Lee told us. "No one at YGC is saying, 'This kid shouldn't come here, she should go to CARC.'"

CARC, which opened in May 1998 as a three-year pilot program, got off to a rocky start. Blistering reports from the city's civil grand jury and a group of UC Berkeley researchers said that CARC was

poorly managed and reaching only a small portion of kids arrested in the city. Huckleberry Youth Programs then took over the program, and by all accounts it is running it successfully.

push for the change: he's introduced a resolution, to be considered by the Board of Supervisors in late September, that would make CARC a permanent program under Juvenile Probation.

As the head of the Mayor's Criminal Justice Council, Kimiko Burton oversaw the start of CARC. She was appointed public defender by Willie Brown in January and will go up against Gonzalez ally Jeff Adachi for the office next March. "I don't believe CARC should be moved," she told us. "It was specifically designed to be separate from Probation. I don't understand how [moving it] is going to reduce the population in juvenile hall."

It's true that right now CARC staffers don't decide which kids they see and which ones are sent to YGC. Police officers are supposed to call the probation officer assigned to CARC each time they arrest a juvenile. And while the CARC staff can recommend that the kid be brought to them, their advice is not binding. But Gonzalez says CARC could transform the department's basic culture. "CARC isn't just about the influence it has on kids; it's about the influence it has on Probation and how they see things," he told us.

Gonzalez aide Rob Eshelman said that Juvenile Probation has to commit to reducing the hall population for it to happen. "This is a way of saying to [the Juvenile Probation Department], 'This is a legislative mandate. Implement this.'"

While Bieringer and many of his staffers are adamant that reforms are needed, they have serious concerns about making CARC the city's central juvenile intake. The agency hasn't taken an official position on the measure.

"We won't be able to maintain our culture if we're the central intake, because we'll need more police and a locked facility for serious offenders," one case manager told us. When a kid

comes in, CARC staffers often point out that there are no bars and gates at the facility — and that they are not interested in locking kids up.

One CARC case manager said, "Trying to establish relationship with the kid is the biggest thing. It takes some time to convince them you're not law enforcement. If we were under Probation, it would change things."

Jesse E. Williams Jr., chief of the Juvenile Probation Department, has been critical of the proposal. He said he would fax us his statement on Gonzalez's legislation, but we did not receive one by press time. According to several sources, he's been lobbying community programs to oppose it, saying that making CARC a permanent part of Juvenile Probation would jeopardize city funding for other programs that serve the same population.

Gonzalez, though, is pushing ahead in the face of this opposition.

Some CARC staffers still want certain assurances. "We want to know that our records would stay 100 percent confidential," one staffer said. "We want to know that our management would stay intact — and that our 15-kid maximum caseload would be maintained."

"I understand that the people who work at CARC don't want it to change because they don't want to mess it up, but it has to be expanded if the system is going to change," Gonzalez said.

• • •

Bieringer told us that Gonzalez started working on his legislation without talking to anyone who works at CARC — and that the supervisor came to visit only after Bieringer called to invite him. Although Coleman Advocates has worked closely with both CARC and Gonzalez's office, CARC staffers say they feel they were left out of the decision-making process.

That's unfortunate — because they point to specific reasons behind the high detention rate.

Several CARC employees told us that administrators at some local schools rely on CARC to deal with relatively tame disciplinary issues. Their proof? They say that fewer kids come in during the summer and other school vacations. Office statistics show that a full third of the kids brought to CARC are arrested at school. Mary Varalli, one of CARC's psychiatric counselors, told us that school referrals seem to be going up. "It's a sick statement about our society that the single place a kid's most likely to get arrested is at school," she added.

The statistics for citywide juvenile arrests during the last half of 2000 bear this argument out: there are significantly fewer arrests on weekends, and slightly more kids are picked up during school hours than during times when kids are not in class.

Continued on page 21



Today CARC sees one-quarter of the kids arrested in San Francisco, according to director Garry Bieringer. Each one is screened for physical and mental health problems before a probation officer explains the legal process ahead.

A caseworker then takes over for a lengthy, confidential session in order to determine which community programs might be of help. The hope is that this multilayered approach will prevent future arrests.

Impressed by CARC's success, advocates such as Lee began calling for CARC's expansion. Gonzalez agreed to

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Kids

From page 19

"My staff spends more time working on school issues than on anything else," Bieringer said. He hopes that the district will begin to work on this problem, but so far he's been disappointed.

Bieringer, Lee, and representatives from Legal Services for Children and La Raza Centro Legal recently wrote a letter to Superintendent Arlene Ackerman. "As members of community-based organizations that work with arrested youth every day, we are aware that some schools are calling the police in inappropriate situations," it states. The advocates asked the district to work on the problem — and to start by compiling thorough statistics on in-school arrests.

Finding residential programs for kids continues to be a huge problem for the juvenile justice system. All too often kids who come in to CARC don't have a home to go back to, and if staff can't find an appropriate alternative for them, they're shipped over to YGC. For instance, there are only two temporary shelter beds available for girls who get arrested when they are already on probation. One caseworker told us that because those beds are in a predominantly male facility, many girls actually ask to be sent to YGC instead.

It's also common for kids to be stuck in YGC because of placement problems; at least 30 percent of the hall population is eligible for release at any given time, according to Burton.

Gonzalez says he doesn't doubt that those other factors are contributing to the high juvenile hall numbers, and he hopes the Board of Supervisors can address them. That's why he's moved to establish a one-year committee made up of three criminal justice experts who would identify problems and recommend policy changes to the board.

That resolution drew fire as it moved through the board's committee process. Jeannie Hwang Bray, director of the Delinquency Prevention Commission, summarized criticism of the legislation when she said, "Another committee overseeing the existing commissions would be redundant. We're already accountable to the Board of Supervisors."

But the argument that there are several active and effective bodies overseeing the city's juvenile justice system falls apart pretty quickly. The DPC focuses on preventing kids from getting into trouble, not watching out for those who are already tangled up with law enforcement. When Sup. Tom Ammiano scheduled a board hearing on the system a few months ago, it was the first in years. And while Juvenile Probation has a state-mandated advisory commission that's supposed to oversee planning, the department only con-

venes it when there are funding decisions to make.

"It's very telling that no one's even mentioned that body in their criticism of this proposal," Lee said. She said that no one is able to get appropriate data

from Juvenile Probation on the dearth of residential beds or mental health programs — services that are needed to reduce the population in juvenile hall. She said that other policies — such as the one that ensures all out-of-county

offenders are sent immediately to YGC — must be examined carefully. But Lee is pleased that there's finally some movement on the issue: "When was the last time there was a member of the Board of Supervisors who was willing to

carry a major piece of juvenile justice reform legislation?" ♦

Daffodil Altan contributed to this report.
E-mail Tali Woodward at tali@sfbg.com.

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Tale of two cities

It's a thin line between San Francisco and L.A. *By Michelle Tea*

Five years ago, while writing for a Bay Area queer rag, I penned a bratty, breathless rant about the city of Los Angeles.

Spending a brief time riffing on the obvious — weird and hilarious plastic-surgery billboards; heavy, brownish air that looked like a gelatinous cloud suspended over a toxic-waste dump — I then rolled into descriptions of the L.A. gay pride celebrations in West Hollywood.

For those of you who have never been to West Hollywood, think Castro without a soul. I hung out with some scruffy punk girls who had exotic-looking cell phones hanging off of their low-rent threads, the same place where my friends back home hung their Leatherman tools. These chicks looked like me but were tooling around in shiny new BMWs.

I got in a few unprovoked street spats with marauding fags who had a chip on their buff shoulders about lesbians. I saw a boy with a Calvin Klein tattoo on his shoulder get nutty when the Calvin Klein float drifted by in the parade. I saw

butch girls in full faces of makeup and nearly wept. My article ended with a snippy "it's a nice place to visit, but I wouldn't want to live there" sentiment. I reread the piece recently, when I found it on a shelf I was packing into boxes.

My San Francisco bedroom was filled with packed-up, taped-up boxes. In the morning I was moving to Los Angeles.

"Going over to the dark side" is how one acquaintance described this decision to swap fog for smog and relocate to Plasticland. Most people just snorted and sniffed, "You'll be back," and the rest simply cringed or looked puzzled. Los Angeles is, as we all know, the antithesis of all San Francisco represents. Its landscape is pure alienation; L.A. is sprawl and freeway and crappy-looking strip malls, while San Francisco is a crazy quilt of homey neighborhoods that residents traverse on foot or bike or bus. San Francisco has long been a mecca for the country's wacky free-thinkers: artists, homos, activists, and spiritual types flock to it seeking kindred spirits and easy living

in the tiny, tight town where the buildings look like fancy, tiered birthday cakes. Conversely, people dash to L.A. to further their careers — and careerism is a cold notion, one that feeds into the consumer-media-hype frenzy that folks in the Bay Area try to subvert daily. Even the two cities' histories are diametrically opposed. Old-time hippies in San Francisco dropped acid and got it on in the greenery of Golden Gate Park, while L.A. hippies butchered a bunch of wealthy film people and wrote mean things with their blood on the mansion walls.

It seems plain stupid to run away to Los Angeles if you're a San Francisco type — freaky, creative, not down with the status quo. But the famous seven-by-seven landscape of San Francisco was closing in on me. Me and my girl wanted to live together, and not in a tiny room in a flat with three other people. Plus, the landlord was whispering about putting the place on the market, and in my heart I knew that when that happened, the building would be torn straight down to make room for so-called

artists' lofts. The money it would take to renovate the structure and make it livable wouldn't be worth most investors' dimes.

The dot-com-versus-artists wars had made my spirit soggy. It seemed ignorant to turn my nose up at "superficial" Los Angeles when San Francisco had morphed into a town stuffed with wealthy careerists bearing cell phones and sloshing Starbucks lattes on their khakis as they swerved about in those unruly SUVs. And as the Bay Area has shifted, so Los Angeles has changed too, welcoming an influx of new residents from San Francisco and beyond, lured there by rumors of cheap, plentiful housing, jobs galore, and a booming arts scene.

"L.A. is going through a renaissance right now," says Clint Catalyst, an author who got his start performing spoken word at the dozens of poetry open mics that rocked San Francisco through the '90s. As with a lot of Los Angeles transplants, Clint's move from the Bay Area was less of a choice than a boot out the door: when a string of

Continued on page 24

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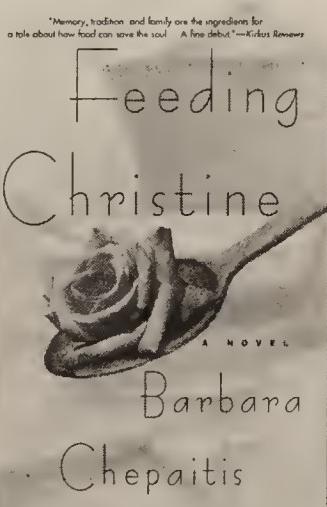
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From page 23

evictions left him considering renting a \$400 walk-in closet in a house shared by seven others, he got smart and went south.

"I knew that Los Angeles was a city that still had a working class," he explains. "I knew there were artists who were struggling, and not computer geeks making 30 grand a week and claiming to be artists."

Los Angeles's noir underbelly has spawned its own myths and celebrities, though they rarely eclipse the town's reputation for airheaded actresses who lunch on juice-soaked cotton balls.

Punkabilly icons X rode the crest of the city's infamous punk scene decades back, and the scene they sang to and about lives on at persevering venues such as Al's Bar, the heavily graffiti'd dive with the puke of legends in its corners.

Poet Wanda Coleman lived the blues she wrote in this town, as did every aspiring fuckup's favorite bard, Charles Bukowski. One of his preferred haunts, the Study, still stands in its shabby space in Hollywood, across the street from the notorious Coral Sands Motel, a rent-boy hot spot and general gay-boy debauch palace that was recently the site of an astounding queer-art party thrown by Platinum, the determinedly edgy branch of the city's annual Gay-Les-Bi-Trans film festival. Beginning at 4 a.m. on a Saturday and raging until 10 a.m.

Sunday morning, the Platinum Oasis banished the notion of a ho-hum, mainstream L.A. homo scene by flaunting its most outrageous invert children. Visual artists turned the mirror-walled hotel rooms into environments that ranged from filmmaker Bruce LaBruce's gory RedRum bloodbath to burlesque troupe Velvet Hammer's array of fringe and sparkle to queer MC Dead Lee's iron-barred mock-prison, with lots of drunk plushies and diapered adult babies in between. Boys in sailor suits jerked one another off in the Jacuzzi alongside Mohawked dykes unfazed by such activity. Curator Vaginal Cream Davis hosted poolside in nothing but sneakers, a loin cloth, and a wild blond wig, hollering, "Everybody have sex!" into the microphone. People obeyed. I'd moved to Hollywood about a week before the party. Me and my girl shacked up in a \$480-a-month studio apartment in a '20s art deco building haunted by young comedians, aspiring actors, and the ghosts of old starlets. Though homesick-

ness for the crumbly Victorian I left behind would surface, it hadn't yet. The sidewalk outside was dappled with pinkish blossoms that had tumbled from the trees lining my block. It was like I'd moved into some genteel suburb, but around the corner on Hollywood Boulevard street hookers hung out by Tallulah Bankhead's sidewalk star, calling cars to the curb. The best of both worlds, I figured. Still, me and my girl wondered if we'd find our people in this town — a crew of non-glossy dykes with fucked-up hair and good attitudes.

Asking around, we were told which bars and clubs were "San Francisco." I even heard about a bar with a "San Francisco Night," where San Francisco exiles can gather and reminisce about the good ol' days before the dot-coms exploded. The irony of leaving a place and then trying to replicate its scene in a new town is not lost on me, but here "San Francisco" acts more as an adjective than a noun. It means cool, no bullshit, real. L.A. has always been on the losing end of the L.A.-versus-S.F. rivalry, and its resulting psyche can resemble that of a slumming kid apologizing for her trust fund at a party. And to continue the irony, the parts of town that do have a San Francisco flavor, such as the mixed Latino-artist-hipster enclaves of Silverlake and Los Feliz, are feeling the pressures of gentrification as hordes of young, creative Caucasians fleeing the pressures of gentrification elsewhere move in.

It's all a lot to think about, so we hopped in our car — which really is necessary, as nobody walks here — and drove out to a joint by the name of Fais-Do-Do, a soul food restaurant by day, nightclub by night. Thursday night is called Milk, and it's an invasion of dykes that's replete with Ping-Pong tables and classic rock. Earlier that week my very butch girlfriend and our bearded trannyboy friend were openly laughed at by a bunch of gay ladies with terrible hair when we visited the lesbian Normandy Room in sterile West Hollywood.

We were anxious to find some girls like us. The dark bar at Fais-Do-Do was filled with lezzies, lots of them young. L.A. seems much more open to the 18-plus concept than nightlife-hostile San Francisco. Girls were drinking and playing Ping-Pong and fucking in the bathrooms. Some waifish girls with acoustic guitars jumped onstage and began to sing mournfully. Outside, more girls clutched one another's leather belts and made out, while others smoked aloof ciga-

rettes. Upstairs some longhaired, hardened rocker types guffawed over Budweisers. I knew one from back in San Francisco, a gal named Shug who was a sound engineer at Bottom of the Hill when not playing music with bands like the Mudwimmin and Ain't. Shug split the Bay Area after her home, art studio, and music studio were all put on the market as a result of the "not-com industry scam." She came to Los Angeles for "greener pastures, work, and a better quality of life." She found it: since arriving, Shug has gotten her paintings into Los Angeles galleries, where they sell at an inspiring clip.

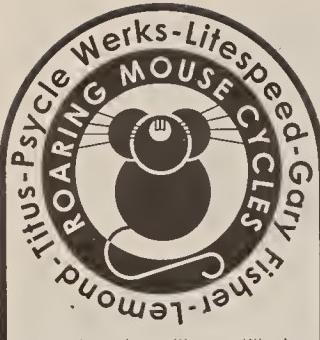
It's crucial for working artists to live in a place that can offer them cheap rent and leisurely employment, so that these basic demands don't interfere with the more important and often unpaid creative time. Catalyst just completed his collection *Cottonmouth Kisses* and is engaged in two more publishing projects here in L.A. "In San Francisco it's not possible, even if you're working 65 hours, to pay your rent," he says. "Where's the time for creative output?" Leaving San Francisco ultimately has the feel of leaving the girl or boy you had the most killer hot drunken sex with, but whose irritating idiosyncrasies wound up being too much of a daily drag. "I still miss the city I moved to in '94," Catalyst muses. "When I left in '98, that city was not there. All the things I loved about the city died out."

"I can envision myself back in San Francisco one day," Shug says. "Seems like the people there have gotten beaten and abused by this whole dot-com shakedown, and they're a little injured right now, but there's a feeling of optimism. The artists and musicians are still a little bruised, but the bruises are healing."

But, quips Brandy Obsolete, a musician who played with bands Agent for Allied and the Subtonix before moving to Los Angeles to live alone and concentrate on solo projects, "San Francisco beat my ass the whole time I was there."

Wholly lacking the sentimental pull back to the Bay, she honestly can't think of a goddamn thing she misses about San Francisco. "Nash Bridges," she finally relents. "We don't have Don Johnson!" Oh, but Brandy. *Nash Bridges* has been canceled. And Don, too, is no doubt plotting his relocation to Hollywood. ♦

Michelle Tea is the author of Valencia and a founder of Sister Spit. She lives in Los Angeles.



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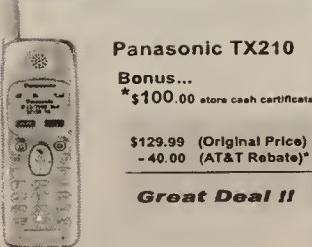
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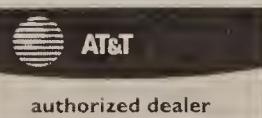


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techsploitation
by annalee newitz

Biopunk

Cyberpunk is passé. The Internet boom was a joke. Steve Jobs is a dink, Bill Gates is a fascist, and Carly Fiorina has lost the Midas touch. The days of Mondo 2000 are long over. What new techno-arts revolution will come next? Which new batch of writers and mad scientists will inspire us in the 2000s?

The answer has already arrived: it's the biopunk revolution.

Biopunks are the visionaries and biotech wizards whose imaginations were set on fire by the knowledge that scientists had finally sequenced the human genome last year. Biopunks get off on creative genetic engineering, RNA research, cloning, and protein synthesis. Biopunks hack genomic data, lining up human genomes next to mouse genomes to find out what the two species have in common and what they don't (surprise: they have way more in common than you could possibly ever imagine).

Unlike the biotech corporate drones at places like the Maryland-based firm Celera, biopunks believe in the liberation of genetic data. Celera, you'll recall, owns a sequence of the entire human genome. If you want to use their data for research, you have to pay for it out the yin-yang. The Human Genome Project public consortium, on the other hand, makes all of its data available to anyone who wants it. The public human genome sequence exists in rough draft form, and many scientists believe that this HGP public information may be far more accurate than Celera's — partly because of the number of people working on it and partly because of the sequencing technique that the public consortium is using. As you might have guessed, HGP public data is for biopunks — you too can browse your genome for free at www.ncbi.nlm.nih.gov/genome/guide/human.

Selling genomic data for commercial use is for reactionaries. And yet the gene- and protein-patenting biz has gone through the roof. Discovering a gene or a protein means you can patent it, which means you can own it. Biopunks urge us to think about just how creepy that is. What if a company could own other parts of our bodies the way they can own our genes? Say McDonald's patented the arm, and whenever you used your own arm, you had to pay 10¢ to the boys who brought you the Happy Meal. That would suck, wouldn't it?

Gene patents lead to scenarios like my arm example, only writ small. In the not-so-distant future you'll have to pay cash to some company in order to get information on how one of your genes will interact with a specific kind of medicine. Even better, if a doctor discovers that one of your genes synthesizes a unique and nifty protein, she can patent your own personal protein and sell it. How fucked is that?

The biopunk movement has spawned its own passionate philosophers, lawyers, and intellectuals who want to rip holes in the ridiculous patent laws that allow McBioCorp to own the gene for making eyes, growing tumors, or whatever. People like UC Santa Cruz's Donna Haraway and MIT's Evelyn Fox Keller write beautifully about the ways that ideology can affect the progress of pure science. I will adore Keller forever for her cogent analysis of the sexist assumptions underlying the cloning controversy in *The Century of the Gene* (Harvard). And then there are the bratty geniuses of the biopunk world, like Dorothy Nelkin, coauthor of *Body Bazaar* (Crown), a critique of how commerce influences biotech. When I asked Nelkin her opinion about the ethics of patenting genes, she pulled a brainiac's tantrum. "I can't answer such a general question!" she raged. "Why don't you just go out and read the dozens of articles on this issue in scientific journals?" Ah, the wrath of a biopunk. Is there anything more awesome?

Although some might disagree with me, I think the biopunk movement is pro-clone. Anything to change the way humans breed is a Good Thing. It gets us out of the mommy-daddy-baby continuum.

Biopunk fiction writers like Octavia Butler (check out her amazing *Xenogenesis Trilogy*) play with the idea of genetic engineering as a revolutionary practice. Biopunk even has an artistic branch, inspired by Chicago artist Eduardo Kac (see www.ekac.org), whose "transgenic bunny" inspired massive global controversy last year. When Alba, the bunny in question, was just a little zygote, French geneticists injected her with the gene responsible for creating fluorescence in jellyfish. Now she's a normal floppy bunny who glows bright green if you expose her to fluorescent light. Weird science almost always inspires weird art. That's the lesson of the artistic biopunks.

Ironically, protesters who think Kac's project is disturbing have lobbied to keep Alba in the French lab where she was engineered. Kac is currently organizing an effort to help Alba live a normal bunny's life in his Chicago home with his family. "Free Alba!" is his rallying cry (sprocket.telab.artic.edu/ekac/bunnyadd.html).

"Free our genetic data!" is the rallying cry of the biopunk. Let us do what we want with our own biology. ♦

Annalee Newitz (biopunk@techsploitation.com) is a surly media nerd who is pro-clone. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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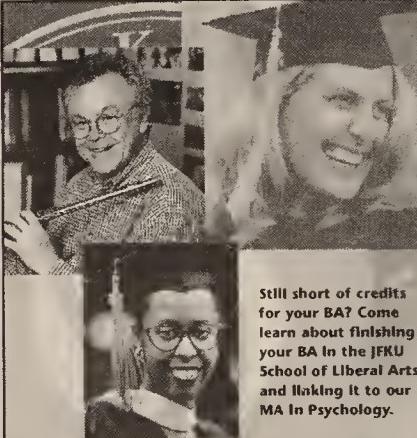
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culture

ask isadora
by isadora alman

Who's a freak?

Q: My boyfriend and I have been together off and on for eight years now. When I first met him, our sex was simple, but now he's a freak! For the past year he's been trying new things with me, like oral, using his fingers, anal sex, wanting to do it outside in weird places. I thought he was crazy, but now I'm down for whatever. I want to have sex with him and another guy. I don't think he could handle the sight of me with another guy, though. How can I tell him?

A: Review together all of the new and exciting things he's introduced into your sex life, appreciate him, and make your own suggestions. Remember, you thought he was crazy for his ideas, not one of which qualifies him as a freak in anyone's book.

Q: I am a 50-year-old man, a big, hairy guy. I have never been a good lover and have not been with many women. I don't date much. People say I am gay. Not true. I have no desire to be with a man. I do love to be shampooed over and over again. To me this is sex. I cannot find any woman who will give me many shampoos. I spend time in my own bathroom washing my hair and looking in the mirror. After the second time I lather up, I get hard and come, but it is something I am hoping to find a woman to do. I have been to massage parlors, but they will not shampoo the hair on my head even when I offer to pay extra. Can you direct me to a place to go where I can enjoy my fetish? I am willing to pay.

A: Look at the ads, perhaps in this very paper, that offer "fantasy fulfillment" of some sort or another. Phone and say exactly what you want and ask how much they will charge to do it. Keep trying. I am sure you will find someone to oblige you. I am not suggesting the obvious — a barbershop or a hair salon — because you would be involving the shampooer in an act of nonconsenting sex, which would not be fair. But I bet if you phoned enough individually owned hair places, you would find someone willing — for a price.

Q: I am an 18-year-old girl who has slept with less than 50 men, but it's close enough to scare me. I never thought I would have sex with anyone but my future husband. I lost my virginity through very strange circumstances that I won't go into except to say I never gave my permission. This all happened when I was 15 and a half. Soon after I was raped. For the next three years it seriously affected my school, work, and family life. Then I discovered chat lines, and my knowledge of men and sex increased rapidly. Although my life has improved significantly through therapy, college, and a new part-time job, it is still a mess when it comes to relationships with guys or girls. I have never succumbed to the temptations of drugs, alcohol, or even cigarettes, but I am at a loss for how to fix my life. I have a best friend who accepts me, confused as I am, but even she can't seem to help. I have reached a crossroads, and I have no idea where to go. Maybe you could give me a push in the right direction.

A: Give yourself credit for what you have accomplished: a good friend, no substance addictions, getting an education, holding a job. These are no mean feats even for someone older and with less trauma and confusion in her life. You are a person capable of meeting your goals. Now sit down and make some. If you could find a therapy group with others working on creating a happy, productive life, all the better. While support is always helpful and something I strongly recommend, life planning and goal setting are things you can do alone. Casual sex will not get you love or approval (or cancel out your unpleasant sexual memories), so among other things, resolve to have sex for your pleasure only and for no other reason. Learn to satisfy yourself sexually and look to your accomplishments in other areas of life for esteem boosters. You can do this. ♦

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Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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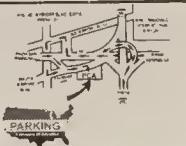
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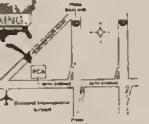
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travel

by swaroopa iyengar

Kumbh Mela

Going back to India is always delightful. It means family, fantastic food, and uninterrupted sunshine. And when I was there in January, it meant that I could go to the Kumbh Mela.

The Kumbh Mela happens once every 12 years on the banks of the Ganges. This year the planets had aligned themselves in a particularly auspicious fashion, attracting 70 million people to the northern city of Allahabad in Uttar Pradesh. I knew going there would do little to purge me of my sins, since I was not willing to bathe in the river, but I wanted to be part of the Mela.

I arrived in New Delhi at two in the morning. I found out that Allahabad did not have an airport. I would have to fly further on, to Lucknow, and make the 150-mile journey from there to the Mela by train or car. After arriving at the Lucknow airport, I walked over to the prepaid-taxi counter and made my request.

"That will be \$100," the man at the counter told me, pausing at every word to spit betel-nut juice into a bowl.

"Um, you must mean a hundred rupees. Why would I pay you in dollars when this is still India?" I asked him. He then patiently explained to me that a woman with short hair, clad in trousers, could only be from the United States, and even though I spoke Hindi, he could tell that I was from abroad. Going by this sterling logic, I should rightly pay him in dollars.

After a mild squabble I forked out \$5 for a cab to the train station.

The station was in the worst part of Lucknow. Everyone around me looked like they had been there a while. A man was soaping himself under a pump well. Right in the middle of the platform stood a white cow. The train never showed up. The station agent told me (rather, told my breasts) that locomotives in this part of the country were temperamental; sometimes they did not arrive for days.

"But you could come and stay at my house for the night," he told me, salivating.

No, thank you. I'd rather sleep next to the cow. Many tiffs and lascivious stares later, I found myself in a giant, white diesel car called an Ambassador heading (hopefully) to the right destination. I sat stiffly in the backseat, clutching a borrowed laptop, a digital camera, and my purse, wondering what I would do if the cab driver stopped and pulled out a knife. We hurtled past a sign that said Kumbh Mela, with an arrow pointing skyward.

The "road" was a single lane that had seemingly millions of potholes. Darkness began to seep into the twilight, and the trees around us turned into long-limbed monsters. I had only around four more hours to go with my morbid thoughts.

The driver, a huge man with a pockmarked face, had not offered any reason for me to think kindly of him. It was pitch dark outside on Highway 3 because the Uttar Pradesh government had yet to install streetlights. Suddenly the car screeched to a halt.

"Why are we stopping here?"

"Train tracks — the gates are shut." Silence. Then, "Why are you going to the Mela? Are you a Hindu?"

"Uh, yes. But not devout. And you?" I ventured.

"My name is Abdul Shakeel — just by that you can tell I am a Muslim. Are you going to bathe in the Ganges?" India has seen some terrible conflict between Hindus and Muslims, but it has never directly touched me. I have friends and family who follow the Islamic faith. But I have never known a time when someone might want to hurt me because of the religion I was born into.

Sitting in the middle of nowhere, I finally understood the brand of fear I had until then only read about. I could not say anything. Abdul did not pursue it. A train passed by, and the gates opened. I was wishing I had never come on this trip. We drove soundlessly for a long hour, during which I was almost frozen with fear. Then Abdul unexpectedly turned around and asked me if I was hungry.

I did not know what to make of him. Until then I had regarded him with extreme suspicion, but his question was almost benign.

"There is a restaurant I know, where you should probably eat, as they are used to seeing people from the city," Abdul said. "This is a dangerous area, and you are a woman traveling alone. I know many other cab drivers who would definitely take all that equipment away and hurt you. I saw you at the station and did not want that to happen to you."

"I know you are scared, but I will take you to the Mela safely," he said. "Just don't venture around here without company again." Nope. Not for another 12 years at least. ♦

Swaroopa Iyengar is a Bay Area freelance writer.

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Our bistro of the ferns

By Paul Reidinger

Yoffi" means, to Hebrew speakers, more or less what "great," "bomb," or "spiffing" means to Anglophones (depending on what sort of Anglophone you are), but you'd be forgiven if you thought it meant "potted ferns." For that's what you'll find, aplenty, at Bistro Yoffi, which opened last spring in the old Chestnut Street Bar and Grill space. The effect is not unlike that of an urban plant nursery — greenery in pots on the floor, hanging in baskets from the ceiling, lining the walls of the huge open-air garden behind the main dining room — or perhaps a stage set for some TV show about a San Francisco fern bar/hetero pickup spot in the 1970s.

It's a simple, modest effect (just the thing for post-bubble times, one suspects), and it's heightened by the plain wood furniture, painted in cheerful reds and whites, and the straightforward California menu, whose main courses are mostly priced below \$15. Perhaps the most striking aspect of Bistro Yoffi is that it is where it is at all: amid the wild whirl of Chestnut Street, with endless currents of the affluent young flowing along the sidewalks. Chestnut Street is Pottery Barn, Williams-Sonoma, Starbucks, Pasta Pomodoro, Johnnie Rocket's — corporate consumer culture

at its seductive, sophisticated best. To plop a kind of hippie-style restaurant in the midst of such glamour is nervy, like the RAF bombing Berlin in 1940.

We found ourselves sweeping past a pile of *Bay Guardians* just inside the door, fern fronds brushing our faces (as in the early days of Banana Republic, when that now ur-überclass chain peddled actual safari gear) en route to a window-side table with a sidewalk view. It was a bit like sitting behind a one-way mirror: we could see the Chestnut Street players; could they see us? Could they see how much we were enjoying, say, our herbed, baked goat cheese (\$6.95) in its cozy nest of mesclun, with cherry tomatoes from high summer and a sweetly acidic balsamic vinaigrette to balance the sharpness of the cheese?

Chef Sarah Lewington will be on my short list of contenders when I finally win Super Lotto and the time comes to fill that long-vacant (make that eternally vacant) private-chef position. Among other things, she makes a mean gumbo (\$14.95 for a bowl that could easily feed two hungry people), replete with clams, mussels, prawns, ahi, salmon, sea bass, and andouille sausage, served over rice, which nicely absorbs the bold sauce and spares one the embarrassment of licking the bowl

clean or, for the more dignified, mopping it clean with chunks of bread.

Then there's the salmon filet (\$14.95), browned on a griddle and finished in the oven before being plated with a sublime champagne marmalade — papery ribbons of yellow summer squash infused with the wine's subtle, citrusy acid. The rest of the plate, curiously, was plebeian: a few quarters of roasted purple potatoes; some steamed, bland julienne carrots and broccoli florets. It's almost as if Lewington doesn't have enough (or any) help in the kitchen.

The dull vegetables turned up on another visit, although again the main actors on the plates were splendid. The one course we found to be fully integrated was an appetizer: thin slices of barely seared ahi tuna (\$7.95), served with a jicama slaw and a ponzu sauce that seemed to bind everything together.

That raised expectations some, so that when the otherwise fabulous pork tenderloin roulade (\$14.95) — stuffed with spinach, feta, prosciutto, and almond slivers and sauced with a mushroom ragout — and chicken roulade (\$13.50), stuffed with prosciutto and napped by a sauce of cambozola cheese, arrived, each with its sad complement of moribund vegetables, we were slightly crushed.

But not really, since the stars of the show were lustrous indeed. As were the stars in the open sky overhead — or would have been, if we could have seen them through the fog. Couldn't. But didn't freeze to death, either, because of the ski lodge-like heat lamps on the patio, and of course, dessert.

Lewington makes her own desserts, and it shows. They seem more handmade than mass produced — a bit like those appealingly rough-edged folio books. The fruit crumble (\$5.95) consisted of apples, pears, raspberries, blueberries, and pluots, all of which, we were told, Lewington had "cooked the hell out of." Yes indeed: the bowl reached the table still steaming, like a just-blown volcano. The rolled oats in the pastry on top lent the dish the look of a bowl of granola, and it tasted like a Pop-Tart. Could this be a hint that breakfasts at Bistro Yoffi are on the way?

No such hint in the white- and dark-chocolate mousse (\$5.95), alternating scoops of which (laced with chunks of chocolate) were piled up in a parfait glass, with a strawberry and raspberry sauce ladled over the top. Still — yoffi! ♦

Bistro Yoffi. 2231 Chestnut (at Pierce), S.F. (415) 885-5133. Lunch: Tues.-Sun., 11:30 a.m.-3 p.m. Dinner: Tues.-Thurs., 5:30-10 p.m.; Fri.-Sat., 5:30-11 p.m.; Sun., 5:30-9 p.m. MasterCard, Visa. Not noisy. Wheelchair accessible.

Without Reservations

Aloha

No "Best of the Bay" issue would be complete without a corker of one sort or another, and this year that corker was the closing of Punahele Island Grill on July 28th, just three days after it was cited for Best Big Island Plate-Lunch Aura.

There was a rumor that the restaurant had lost its lease, but apparently that's not true. In fact, the owners concluded some time ago that they'd simply outgrown their Sunset space, where Punahele was born not quite four years ago. Parking was a nightmare that worsened as the restaurant's reputation grew, drawing patrons from out of the neighborhood, and the crowds were so heavy on Friday and Saturday nights that potential diners had to be turned away.

Reports from Punahele insiders suggest that customer reaction to the closing has been strong — lots of sadness and a chorus of variations on "how can we help you?" But there's nothing to worry about, really, since the plan is to reopen Punahele, perhaps as early as the end of August, in a new, more spacious location — with parking! — that might or might not be in the Sunset. Word is that there's a shortlist of strong contenders, at least a few of which are in the Daly City border country.

• • •

And more BoB news: From Tbilisi, Republic of Georgia, comes e-mail word from Mark Mullen that we slightly distorted the history of Alexander the Great's wine-drinking exploits (see Letters to the Editor, page 6). These were indeed formidable but had nothing to do with Georgia and its splendid wines, despite a claim to the contrary in our comments about Traktir (Best Place to Drink Georgian Wine), a restaurant out in the Richmond. Alexander, after sacking Persepolis, kept to a mostly easterly course, passing south of Georgia and thereby missing the vinous possibilities offered by Georgia's 2,000 varieties of wine grapes. That's more than in the rest of the viticultural world combined.

A. the G.'s routing brings us to the knotty question of where Georgia is exactly: Asia, or Europe? Mullen says Europe. My Webster's New Collegiate Dictionary says that Armenia, between the Black and Caspian Seas, belongs to "western Asia," and since Georgia also lies between those two bodies of water — could not be, geographically speaking, any closer to Armenia — it too probably belongs to Asia.

The real answer, of course, is that there is no particularly satisfactory way to distinguish between Europe and Asia. Georgia lies northeast of Turkey, which was known in Roman times as Asia Minor. But if Turkey joins the European Union, will that mean Europe has crept east? Toward Georgia?

Paul Reidinger
paul@sfbg.com



The works: Bistro Yoffi serves up a mean gumbo replete with clams, mussels, prawns, ahi, salmon, sea bass, and andouille sausage.

Ballad of the sad café

Sad, sad news on the Chinese-food front. Royal Kitchen, my favorite Chinese restaurant in the known universe, wokked off into the sunset on Sunday, July 29. I was out on the Mokelumne River all weekend that weekend, swimming in a swimming hole and staring into the fire. If I'd have known it was going to be Royal Kitchen's last hurrah, I'd have camped out there and stared into the ginger salad.

. General Cho's chicken.

Seafood clay pot.

At least my brother and many of our friends knew about it, and they all went there that last night to see to it that the Kitchen didn't close with any extra edibles in the fridge. In fact, the leftovers all wound up at Phenomenon's, in his fridge, so that was where I wound up eating on Monday night, when I should have maybe been out and about finding a new favorite Chinese restaurant to tell you about.

Well, the next night after Monday night, in case you don't have a calendar handy, was Tuesday night, and that was our band's first-ever gig. At the Bazaar Cafe. In the Richmond.

I had intended to review the Bazaar Cafe one other time, a year or so ago when I went there to see my favorite band that isn't any of my friends, the Shut-Ins. I'd heard the Bazaar made great grilled-cheese sandwiches, and I had one, and it was great, but I never wrote about it because I thought \$5 for a grilled cheese with a slice of ham and tomato in it was way outside the realm of Cheap Eats, especially if you don't get anything with it, not even a little salad, or a handful of chips, or a slice of watermelon, or a pickle. I don't care how good it is, a grilled-cheese sandwich, in and of itself, give or take a slice of ham and a couple slices of tomato, is not worth five bucks. Or four. I'd feel thrifter dropping 30 for a fat-ass hunk of steak over in the red-meat district.

Still, I went to the Bazaar Cafe Tuesday on an empty stomach. This time I was in the band, man, and, since we were playing for hat lint, I figured the food would be on the house, and therefore cheap eats, and therefore reviewable.

Well ... I suppose I could write up the Royal Kitchen's last night's leftovers: the General Cho's was soggy, and the noodles were worse for wear, but the mango salad was excellent, and anyway, I'd rather eat Royal Kitchen day old and cold than most other Chinese restaurants. Hats off to King Phil, proprietor, and best of luck in Sacramentooland.

Hats back on.

OK, OK, I'll tell you what else about the Bazaar Cafe. They've got this really great chicken curry for \$5.50. That's what I got this time around, and it was worth more than 50¢ more than the grilled cheese. There could have been more chickens in it, sure, but what three or four chickens there was were tenderly delicious, and there was plenty of rice, and, hey, \$5.50 is cheap for something like chicken curry. Especially when the curry's this damn good.

So get that. You can make your own grilled cheese at home, for crying out loud. It'll take you two minutes and cost you 65¢ in materials.

As for the various soups and other things, such as sandwiches and salads and always-interesting specials, I can't vouch for any of that. I did have a piece of blueberry pie last time, and this time a taste of strawberry-rhubarb, and both were very good. So there's that.

There's good, strong coffee. All kinds of teas. Beer. Wine. Sake. And live music, or else why else would people go there? Unless they lived in the neighborhood, and who the hell lives in the Richmond on California between 21st and 22nd Avenues. Well, judging from the two times I've been, and from the bands I know who play there, the music is good.

I know we were. The place was packed, and, at the risk of reviewing my own band, we kicked ass. Already they've asked us back. Let's see ... we raked in eight bucks apiece in tips. Figure we'll do slightly somewhat better next time ... say ... 10?

Don't laugh. Pretty soon I'll be able to afford to eat and drink before a gig. ♦

Bazaar Cafe. 5927 California (at 21st Ave.), S.F. (415) 831-5620. Daily: 7 a.m.-10 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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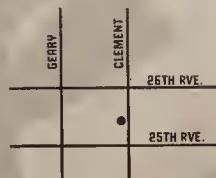
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Golden East

When Richard Brown decided to sell his record store and move to Maine, most people asked what the heck he was going to do with his life. But after he threw himself a going-away party at DBA Brown last week and set off the next day on his cross-country move, I started worrying about what Richard is going to eat up there in the remote northeast when he tires of lobster, chowder, and blueberries.

So, OK, I'm spoiled by Berkeley, where if the first Chinese restaurant you walk into doesn't stir-fry green beans to your liking, the one down the block probably does; where you can make a split-second decision between the Sicilian pasta at a family-run trattoria and the Toscana-inspired pork loin just three doors away; and where, if one Indian restaurant has 10 people waiting outside to get in for dinner, you can just walk across the street for mung dal soup, chicken tikka masala, and a mango lassi. These are not hypothetical cases. Earlier this summer the proprietors of Khana Peena boldly opened up directly across Solano Avenue from Ajanta, a move some people might equate with an aspiring pianist sitting down at the keyboard just after Cecil Taylor has finished an hour-long solo. But just as a collector of Taylor recordings might stock his or her collection with those of Matthew Shipp and Marilyn Crispell, Berkeley eaters don't seem to have a problem supporting two Indian restaurants within a pakora's throw of each other.

On two recent Saturday-evening visits, knowing that Khana Peena doesn't take reservations and having seen crowds gathering on the sidewalk outside Zaika (the upscale Shattuck Avenue sister restaurant to Breads of India) within days of its opening, we tried to minimize the chances of the kind of long delay that induces fainting spells among the famished and arrived at Khana Peena before 6 p.m. It was a wise decision, because by 6:30 a small mob had assembled on the sidewalk outside the colorful modern storefront.

According to Amit (a.k.a. Tony), the exuberant host who seated us on both nights, Khana Peena translates as "food and drink," a no-nonsense moniker befitting the limited menu and crisp service. Seating 40 or so people at paper-atop-linen-dressed tables and another half-dozen on stools at the bar that curves around the front of the large open kitchen, the restaurant balances cool high-tech design — concrete floors, a high ceiling with suspended arcs of fabric to dampen noise, a dramatic cylindrical copper hood over the tandoori oven — and a warm saffron-and-mustard color scheme, traditional fabric hangings, and a bustling, extraordinarily friendly staff of male busers and servers, the latter sporting a variety of dazzling vests over dress shirts.

On our first visit the principled dietary preferences of our friends Sarah and Daniel steered us to a sampling of vegetarian options (\$4 each) of potato tikki, pakora, and samosa (which were tasty but evinced little differentiation in spicing) and a Khana Peena thali sampler (\$10) of chef's choices that was made vegetarian by the substitution of aloo gobi (potato and cauliflower) for a chicken dish. With orders of tandoori chicken (various pieces on the bone, \$9.50), lamb curry (\$9), chana (chickpea) masala (\$5), tandoori-baked onion naan (\$2.50), and griddle-fried potato protha (\$2), we were able to conduct a pretty fair survey of Khana Peena's relatively narrow and basic menu (augmented daily with a handful of specials). In general, the flavors were conventional, with occasional spikes of cumin, coriander, garlic, and paprika. On the plus side, we spent about \$13 per person and were unable to finish it all. On the downside, all of the dishes, including starters, arrived at once, and although we ordered everything "full spicy," we never broke a sweat.

On our return Robin and I tried the ginger chicken (boneless chunks with some real ginger zing, \$8.50), the special pork curry (tender pieces in a forgettable sauce, \$11), saag paneer (wonderfully creamy spinach with cubes of housemade cheese, \$6), and some memorable cashew-golden raisin naan (\$2.50). When we told Amit the pork could have been spicier, he returned it to the kitchen, where the chef took the comment the way Randy Johnson might if you told him his fastball had lost its intimidating velocity: he sent it back to us with enough additional zip to take our heads off. Properly scalded (and implicitly scolded), we took refuge in an order of palate-cooling, milky, vanilla-scented rice pudding (\$3).

Back home, while basking in the knowledge that Khana Peena's rich lamb curry and zippy ginger chicken are just 15 minutes away, I did an Internet search for Indian restaurants in Maine. Zilch. I did, however, turn up a lot of places with names like Barnacle Billy's, Cappy's Chowder House, and the Muddy Rudder. But can you get those fish cakes with a side of vegetable biryani? ♦

Khana Peena. 1889 Solano, Berk. (510) 528-2519. Lunch: Sun.-Thurs., 11:30 a.m.-3 p.m.; Fri.-Sat., 11:30 a.m.-3 p.m. Dinner: Sun.-Thurs., 5-9 p.m.; Fri.-Sat., 5-10 p.m. American Express, MasterCard, Visa. Wheelchair accessible.



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dine listings

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$ \$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

Recently reviewed

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yuca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01) 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

The Window looks like an art gallery hung with Diebenkorn's, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, €, AE/DC/MC/V.

On the cheap: pizza

Firewood Cafe serves up delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, €, MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in,

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771 6800. Vietnamese, L/D, \$\$, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard has a casually elegant art nouveau decor. The food, too, is hot. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant. The food's flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Iean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$, AE/MC/V.

Paragon has left behind its fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/B/R/I/D, \$\$, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$, AE/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tadich Grill means "wine gohlet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 181-1849. Grill, L/D, \$\$, AE/MC/V.

Tialoc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gogdola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiasi Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish: from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sautés as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/01) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$, AE/DC/MC/V.

Bacar means "wine gohlet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/ Basque, B/R/L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$, AE/DC/ DISC/MC/V.

Sushi Grove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumière Theatre. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: butter-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins' cooking. The best dishes are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. The organic, low-fat, and animal-free treats will please both veggies and omnivores alike. (Staff) 246 McAlister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The kitchen handles the more difficult cases, such as fish, with considerable skill and some art. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 3848 Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, B/R/D, \$, AE/MC/V.

Zuni The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overcooked. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid meal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969.

Continued on page 40

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dine listings

Eat Here Now

From page 39

Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Cheney Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Cheney (at Diamond), S.F. 537-8537. American, D, \$\$, MC/V.

Firefly One of the best of San Francisco's neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal salimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, S, MC/V.

La Moone rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tataki, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enflews many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$, MC/V.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered histories, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, S, AE/DC/MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

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Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chick-

en can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongey, crepe-like bread. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but try the blackened catfish or the veggie jambalaya. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the cutest place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, D/L/D, \$, MC/V.

Bitterroot resembles an Old West saloon, but the food is American classic at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered histories, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, S, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoor patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$, AE/MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$, AE/DC/MC/V.

Ti Couz The menu of entrees here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, hoisterous cafe environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, B/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$, MC/V.

Walzwerk itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The decor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at

listings

26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V. **Restaurant YoYo** joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, €, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.E. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/LD, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/LD, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seviche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Juniper Serra), S.F. 415-585-7251. Thai, L/D, \$, MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Park Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/LD, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DS/MC/V.

Pomelo Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/LD, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Birru Birru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$, AE/DC/DS/MC/V.

Clémentine offers comfortable sophistication at a fair price. Free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians.

Continued on page 42

listings**listings**

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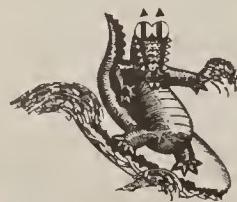
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dine listings

Eat Here Now

From page 41

(E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, €, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

Pacific Café serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Café has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Trakir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423½ Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecue you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanckens), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, home-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 357-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.), S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Anna's is the rare place where the fare serves the higher purpose of fostering community. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

Buttercup Cocina tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/00) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, \$, DC/MC/V.

Café La Peña Such hearty main dishes as Chilean stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights.

1. Sausage-and-mushroom pizza, imported from Lou Malnati's, Chicago

2. Chronicle of a breakup foretold at La Tortilla, Castro Street

3. Roasted oats from Bob's Red Mill

4. Whiz Wit's congress of buzzheads

5. The long good-bye at Noi

(D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-, MC/V.

La Lime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from sublime risotto to wood oven-cooked specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (D.R., 2/99) 2337 Shattuck (at Duran), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Santa Fe Bar and Grill Any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-, AE/DC/DISC/MC/V.

Your Place Venture away from typical Thai menu items toward *neau yang num*, *laab gai*, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakland. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med-Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda.

listings

(510) 521-4100, California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare. But a main reason to visit is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$.

Giglio combines a lively yet intimate cafe atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Itaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples and middle-brow gourmet fare. (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/B/R/L/D, \$-\$, AE/DC/DISC/MC/V.

Original Kasper's Hot Dogs has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.

Il Porcellino When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, B/R/D, \$, AE/MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/V/MC.

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Design plan

SoMa-based filmmakers David Siegel and Scott McGehee return to form with a new movie, *The Deep End*, and a new company, i5 Films. By Chuck Stephens



Saturday-morning traffic is light along the stretch of Olympic Boulevard that weaves through the hill-less section of Beverly Hills near Doheny Drive. Leaf blowers buzz along the otherwise all-residential street where, at the corner, the Avalon Hotel squats beneath a canopy of shady palms. A three-story triangle of midcentury architectural modernism, the Avalon once played home away from home to Marilyn Monroe, back in the days when Los Angelenos could still sit by the pool and hold a casual conversation without being drowned out by police helicopters in constant slow-speed pursuit overhead. The outside world has changed, but if Monroe were to come shimmying back into the recently renovated Avalon this morning, she wouldn't find too much out of time or place. A faux-vintage assortment of geometric George Nelson bubble lamps, Thonet chairs, and Noguchi tables adorn the rooms upstairs, and the lobby still looks suavely lost in the atomic age — but for the open iBook on the counter by the concierge.

Condé Nast Traveler listed the Avalon among its 25 best new hotels in America last year, but San Francisco-based filmmakers David Siegel and Scott McGehee — visiting Los Angeles for the weekend to promote their long-awaited new film, *The Deep End* — seem to be paying the place little mind.

It's not that postwar architectural filigree and *Jetsons*-era motel opulence don't interest Siegel and McGehee; on the contrary, i5 Films, the production company these longtime writing-directing-producing partners established with former litigator Rob Nathan two and a half years ago, is based in Siegel's two-story home on Bryant Street — a showpiece of retro

elegance and international eccentricity that the filmmakers remade and remodeled themselves. Precisely proportioned and leanly adorned, the i5 headquarters seems to have been imagined by architects for whom the whole world looks letterboxed; you might even think of it as a three-dimensional sequel to *Suture*, McGehee and Siegel's 1993 feature debut — a black-and-white, Cinemascope thriller about identical twins who look nothing alike.

There's consistency of visual thinking in everything these filmmakers admire and create, from the inevitably natty clothes they prefer to the way a conversation about the Moscow film festival they recently attended focuses less on movies than on the latest in postmodern Russian architecture and the legacy of Josef Stalin's heroically overimagined apartment blocks. *The Deep End* — a taut and absorbing domestic melodrama about a lonely mother of three (played by Tilda Swinton) who finds her tidy life turned upside down when the corpse of her teenage son's male lover turns up on the beach behind her serene Lake Tahoe home — may seem at first to be the emotional and aesthetic opposite of *Suture*'s icy intellectualism. But as the film's warm wood tones and Swinton's glowing, russet mane become increasingly submerged beneath a perilously rippled surface of moral ambiguity, *The Deep End* proves once again that Siegel and McGehee — to a more evolved degree than any of their American independent contemporaries — have a passion for design.

By design
"We've always said that *Suture* was a wide-screen black-and-white movie before it was a story," McGehee says — the more sarcastic half of the team — says,

smiling, as he thinks back on the design-first, dramatize-later approach he and Siegel took while developing their first feature.

A film-savvy mix of American and Japanese art-house motifs (from Hiroshi Teshigahara's *The Face of Another* to John Frankenheimer's *Seconds*) that lovingly mocks both high opera crescendos and low soap-operatic delights, *Suture*'s all about alienation and detachment. Its title comes from a French film theory concept about the ways in which movie viewers are stitched into the emotional lives of movie characters, but its central plot mechanism — the movie's identical twins are played by entirely dissimilar actors, one a wasted white guy, the other tall, muscular, and black — throws the title into immediate and irreversible ironic relief. The whole thing's so purposefully anti-involving that the image of one main character trapped in the fiery inferno of an exploding car turns out to be nothing more than a fuzzy scene from some other movie, glimpsed fleetingly on someone's portable TV.

"We wanted to make a movie that was really human this time, and much more engaged with recognizable emotions," McGehee says of *The Deep End*. "We were still superconscious of both the film noir and melodrama lineage of the movie, because that's a big part of our interest in making it and how we went about doing it."

Adapted from a 1947 novel by Elizabeth Sanxay Holding, a little-known American writer who specialized in women-in-trouble mysteries and WWII spy tales, *The Deep End*'s film-historical lineage is indeed a strong one: it's a remake of Max Ophüls's 1949 melodrama *The Reckless Moment*, which Siegel and McGehee

first fell in love with at the Pacific Film Archive a decade ago. But where *Suture*'s allusive undertext openly invited an audience of hyperaware cineastes, *The Deep End* is directed at audiences who enjoy watching movies with an open heart, not an open copy of *The Film Encyclopedia*. "We hope it works really directly, and that people will identify with the crisis this woman goes through, and are compelled with the relationship she has with Beau, her son," Siegel says.

For a while Siegel and McGehee had no desire to remake the Ophüls film they admired, but after reading and rereading Holding's novel, they couldn't let it go. What cinched the deal was the possibility of adding a twist as simple and substance-altering as the racial disparity of *Suture*'s twins: they decided to make Beau gay. What was once merely a story about alienated housewife Margaret Hall, whose passions and emotions have been in limbo until a sudden crisis shoves her into the oncoming traffic of life, has now become a psychological caper studded with ever bluer bubbles of incident and detail: a gay strip club, a sex video, and the ambivalently hunky presence of a blackmailler played by ER's Goran Visnjic.

Faced simultaneously with the sexual emergence of Beau (played by *The Virgin Suicides*' Jonathan Tucker) and the ever more threatening consequences of his first affair, Margaret becomes doubly determined to save her family. And what makes her transition from (what Holding describes as) a "blank wall" to an undaunted maternal force so compelling are the ever shifting nuances of desperation and decision that cross Tilda Swinton's face. Loving and purposeful one minute, despairing and overwhelmed

PHOTOS BY JIM SHELDON

the next, Swinton's performance gives Margaret the delicately calibrated intelligence that ultimately keeps the entire film afloat.

But what Siegel and McGehee went through to make *The Deep End* — and to retain their independence from Hollywood's compromising come-ons — is in some ways as dramatic as the film itself. Half the battle, as it turns out, was keeping Swinton in the boat.

the kinds of films that we wanted to make," Siegel says. "We just wanted to develop a place where we could help foster, both for ourselves and for other filmmakers, writer-director-driven projects at reasonable budget levels that could be distinguished mainly by their style, and by a kind of mature, adult — in the broadest sense — approach to filmmaking." ("The problem with too many films, independent or not, is that

had a complete unknown in it? Or if it has someone who's well known in it but who's completely inappropriate for the role?"

It's a devil's bargain that independent-minded filmmakers find themselves faced with every day in Hollywood. *Bully* director Larry Clark recently found that the only catch in the contract he'd signed with HBO to make a horror flick called *Teenage*

through my mind. McGehee looks at me and asks, "What do you think of that possibility?"

"Hmmm," I offer cautiously, trying to picture Moore reaching similar depths. "Looks good when wet."

Memories

Siegel and McGehee already had one corporate entity, Kino-Korsakoff, which they'd formed during prepro-

mied to make a career as a painter) shared similar visual tastes and an as yet unschooled interest in filmmaking. On a kind of life-changing lark, they decided to move to San Francisco and start making short movies while McGehee worked on an M.A. in rhetoric and film (with a special focus on Japanese cinema) at UC Berkeley.

"We had no idea what we were doing," McGehee says. "We'd both



False starts

"The name for i5 comes from that long stretch of highway between San Francisco and Los Angeles," Siegel explains. "Scott and I had been noodling around for some time with this idea of forming a small company, and trying to find money ourselves to finance small films, some of which would be ours and some of which we would produce for other filmmakers. And the most decisive of these conversations happened when we were driving back to San Francisco from another frustrating trip to Los Angeles."

"It seemed like a nice name," McGehee adds with an acerbic laugh. "'The road that leaves Los Angeles.'"

Siegel and McGehee are clearly very careful planners, but the five and a half years it took to get *The Deep End* finished and on the screen very definitely wasn't by design. In the years that followed *Suture*'s release, the pair have seen one project after another start up, then switch lanes without signaling, or suddenly stall out altogether. They sold a script called *Hi-Fidelity* (subsequently retitled *Modern Mates*) to Sydney Pollack's Mirage Enterprises, but after a bizarre list of potentially interested directors (*The Score*'s Frank Oz, *The Celebration*'s Thomas Vinterberg) never signed on, the project founded. (McGehee and Siegel are in talks to reacquire the script for themselves.) They also wrote screenplay adaptations of the novels *Snatch* (by Rennie Airth), a kidnapping thriller set in Rome, and *This Sweet Sickness* (by Patricia Highsmith), which they workshopped at the Sundance Institute in 1999. Nothing seemed to click.

i5 was formed as both a last straw and a new beginning.

"It wasn't a really bold idea in the sense of having a specific mandate for

they overreach," Nathan adds later by phone. "We want to encourage filmmakers to stay within a scale that's appropriate to their projects."

Two and a half years and a couple of learning experiences later, i5's done just that. The company now has three completed films to its credit: *The Deep End*, Mark Gibson's booze- and golf-driven *Lush* (starring Campbell Scott and Jared Harris), and Patrick Stettner's *The Business of Strangers*, a post-feminist black comedy about corporate climbing that stars Stockard Channing and Julia Stiles and took the SKYY prize at this year's San Francisco International Film Festival.

"In some ways, though, the plan for i5 came directly out of the frustrations we experienced during the last five and a half years," Siegel says. "So many times we've had projects that were this close to happening and then would inevitably fall apart for one casting reason or another. I mean, you have to be responsible in making a film, but it's a little bit insane the way the issue of casting seems to be driving whether or not movies get made right now."

"Our pitch for the company was really kind of counterbusiness," McGehee adds. "We didn't want to set out to make films that would be reckless or irresponsible, in terms of intentionally casting people who had no box office value, but we also didn't want to make films where we'd be covering our ass that way."

"You hear distributors and financiers talk about casting a movie as if it were scientific, as if some actors actually delivered money to the box office, when in fact there are like seven or so stars who actually bring people to the box office," Siegel says. "How will casting this midlevel star over that one make a film less risky than if it

Caveman was the obligation to pick at least one of his cast members from a list of preapproved suggestions the studio provided. They'd even narrowed it down to specific possibilities for specific roles: "One of the parts is this 16-year-old virgin, and right at the top of their list of approved actresses for the role: Gina Gershon," Clark said in amazement in a recent interview.

The absurdity of the nearing-40 Gershon, costar of the salacious lesbian thriller *Bound*, appearing believably underage and unsullied is laughable, even if studios dumbfound serious filmmakers with similar suggestions all the time. After a while, the novelty dissolves. "We realized pretty quickly that no studio was going to finance *The Deep End* at a budget of \$3.5 million with Tilda Swinton in the lead," Siegel says. "We'd even taken it to Fox Searchlight, who are now distributing the movie, and they'd wanted to make the movie at an even higher budget, but with a cast on which we couldn't agree."

"To be fair to Fox, though, the executive we're closest to there loved the idea of making the film with Tilda in the lead," McGehee says temperately. "But as a business decision it just wasn't going to fly."

What was Fox's casting proposal?

"Well," Siegel says, "this is a perfect example of this kind of double-bind — and I say that not because I think she's a poor actress but because she's simply not right for the role — but their suggestion for the part Tilda plays was Demi Moore."

A thin woman in a white bikini splashlessly otters into the pool behind us, and the image of Swinton's smirky visage, looking up from some azure depth, air bubbles racing past her slightly panicked face, flashes

duction for *Suture*. That was when their plans for the production entity that would eventually become i5 began to evolve.

"When we first got started making movies, we didn't think we'd ever be able to make a normal movie, or to get financing through any of the normal channels," Siegel says. "We knew we'd have to find ways to raise money ourselves, and Kino-Korsakoff was our first attempt to look at filmmaking in an entrepreneurial way."

"Kino" is Russian for "cinema," but the aggregate title came about through an associative word game the filmmakers would play while writing *Suture*. "Korsakoff syndrome," Siegel says, "is this kind of retrograde amnesia — "

"Now made famous by the film *Memento*," McGehee interjects.

"— that affects your short-term memory and usually starts to develop in middle age. You'll be able to remember yourself very clearly up until the time you were 18, but you'll look at yourself in the mirror and be very confused as to why you look the way you do. It creates this insidious present, and we thought that was funny and interesting in the way it relates to *Suture* [which is all about amnesia and unrecognizability] and to the way we think about films."

Wide screen

Siegel and McGehee first met through Kelly McGehee (production designer for *Suture* and *The Deep End* and Scott McGehee's sister), when she and Siegel (who already had a degree in architecture from Berkeley) were studying together at the Rhode Island School of Design. McGehee had a B.A. in English from Columbia, but he and Siegel (who was discouraged by the business end of architecture and then deter-

moved to San Francisco with this plan to make some movies and gotten places to live and were all set up. But then suddenly it was like, 'OK, what do we do?'" After a couple of halting first attempts, the partners came up with an idea for *Birds Past*, a perfectly Bay Area meditation on Hitchcock's northern California eco-thriller *The Birds*.

"At the time, we thought it would be the perfect movie for us," McGehee says. "Part of it would be interviews with people about *The Birds* that were shot on the street in VHS, and part would be a 16mm, black-and-white film, with one color scene starring David and I. What we didn't realize was how ambitious a project it was: timing the black-and-white and color so that they would cut together properly and transferring video to film. There were so many technical things that came up that we had to figure out at every step, because what we'd thought would be a really simple project was actually so complicated."

"It was almost like we'd inadvertently dreamed up our own film school in dreaming up this one film," Siegel adds. "We had to learn the entire enterprise of filmmaking as we went along."

They also learned to communicate with each other at a level they often describe as telepathic. Ideas and opinions bounce back and forth during their collaborative scriptwriting process until no one's sure exactly who wrote what, and on set entire conferences can take place in the space of a single glance. "They're able to walk this very fine line between being creative filmmakers and being very money-conscious, practical filmmakers," Nathan says. "It's like they have a natural instinct for knowing when to switch hats."

Continued on page 46

And never mind their diplomas: McGehee's interest in visual design is every bit as evolved as Siegel's. "That's because we homosexuals are naturally drawn to interior design," McGehee

says, impishly laughing. "Everyone knows that. And my interest in the architectural spaces of wide-screen Japanese films, which David shares, had a big impact on the look of *Suture*."

The crucial term there is "wide-screen": the oblong box-shaped movie frame that came into fashion in

America and Japan during the late 1950s and early '60s as a way to make films look and feel far more spectacular than anything on the tiny television tube that was increasingly keeping audiences out of theaters and attached to their sofas. Both *Suture* and *The Deep End* are shot in the anamorphic

wide-screen format, and epic rectangularity has become a signature of the filmmakers' visual style.

"We're trying to train ourselves not to think that way so much anymore," McGehee says with a sigh of resignation. "But we love that frame. It's a pain in the ass, though,

and the depth of field [the amount of space in front of the camera that's in focus] with an anamorphic lens is practically nonexistent."

"There's one shot in *The Deep End* where if Tilda had moved one inch, she'd have been out of focus," Siegel concurs.

"It'd be nice to do anamorphic like this," McGehee says, grinning. He frames a vertically oriented, Japanese screen-shaped rectangle with his hands. "Maybe we could remake *The Towering Inferno* this way."

Risky business

Siegel and McGehee haven't turned the Cinemascope frame on its ear just yet, but the Hollywood off-ramp that i5 is building is the brightest new fire in San Francisco's on-again, off-again independent filmmaking scene. With any luck, filmmakers from outside of the Bay Area may be drawn to its flame. "It was an incredible experience for a first-time filmmaker to work with producers who are completely devoted to your film," New York-based *Business of Strangers* director Patrick Stettner says. "Scott and David pushed me to make the film I really wanted to make, which is probably a result of their being filmmakers too."

Still, it may take more than a passion for designing realizable business plans and smart new movies to keep things alive. "San Francisco's feature filmmaking community isn't exactly thriving," Nathan cautions. "But I do think there's some benefit in being seen as outside the industry in Hollywood. Sometimes it even results in more notice being taken of us — 'Hey, what are those guys up in S.F. doing?' — than if we were just another company in New York. Plus, we've got the Saul Zaentz Film Center in Berkeley, which is really such a fantastic environment. We did both the sound and picture editing on *The Deep End* there."

"But the thing is, making an independent film is always a risk," he concludes. "It's the equivalent of building a house on spec: if a buyer doesn't come along, you've got this huge asset wasting away."

Sounds like a job for a design- and business-savvy culture architect. Make that two culture architects: nonidentical twins who can follow a road map to intelligent filmmaking and chew popcorn at the same time. "If only we had a couple of guys like that," Hollywood hardballs could soon be thinking, potentially mainstream directors with a modernist frame of mind. "Say, what are those guys up in San Francisco doing?"

Last exit from Hollywood, right this way. ♦

'The Deep End' opens Fri/15 at Bay Area theaters. See Movie Clock, page 110, for show times.

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Shallow red

The Crimson Rivers flows in vain.

By Johnny Ray Huston

The opening credits of *The Crimson Rivers* are paired with a creepy crawling sequence that slowly surveys the contours of a bug-infested corpse, concluding with a close-up of a closed eye. Soon after, thanks to a brightly lit autopsy scene, the audience learns that the victim — a librarian at an elitist, reclusive college in a remote mountainous region of France — was tortured for five hours before his death, his torso carved with a carpet cutter, his hands cut off, and his eyeballs removed. Shocking! Gruesome! Yawn.

Director Mathieu Kassovitz's latest film is an inversion of the almost-dismembered body it immediately introduces to the audience. *The Crimson Rivers* is a Frankensteinian creation, a "whole" clumsily sewn together with bits and pieces stolen from other directors. The intimidating architecture of the scholarly locale — and the unhinged singsong theme music — is very Dario Argento. The serial-killer

mystery plot evokes *Silence of the Lambs*, *Se7en*, and Argento's early *giallos*. A laughable action sequence midway through is like a bizarre directorial cameo by John Woo. Last, and least effectively, Kassovitz eventually brings in some buddy-movie cop camaraderie, some high-altitude *Cliffhanger* suspense, and some *Boys from Brazil*-style faux politicism. French moviemaking hasn't played genre hopscotch this crazily since François Ozon's *Criminal Lovers*, another film that adds up to less than the sum of its parts.

The Crimson Rivers divides its first hour between two different crime investigations. Weary cop Pierre Niemans (Jean Reno) studies the aforementioned grisly murder; weed-smoking Max Kerkerian (Vincent Cassel), who is frighteningly Affleck-like at times) looks into acts of vandalism at an elementary school and a cemetery, both linked to a long-dead little girl named Judith Herault. On an expedition with the frosty glaciologist (Nadia

Farès) who discovered the first body, Niemans just happens to locate another corpse, oh so artfully buried beneath layers of ice. He soon finds that this latest victim is Kerkerian's main suspect, a plot twist that is quickly overshadowed by a string of increasingly preposterous events. Only a certain ice princess can unlock the secret of the titular streams.

Like Ozon, Kassovitz (*La haine*) is a wunderkind who has been critically flogged for squandering his talent. His stylistic abilities are particularly evident during *The Crimson Rivers*' first half, in which one show-off tracking shot after another performs its own investigation, similar to but distinct from the work of the two detectives. Helped considerably by cinematographer Thierry Arbogast, Kassovitz is at his best here, in Argento territory, where every aspect of the school's tower of learning, big (the architecture) or small (the busts in the library), is sinister. Kerkerian's martial arts battle with some skinheads, a very self-conscious action-comedy sequence, is placed somewhere amid the dark horror atmospheres. It's hard not to admire the stupidity, or should I say audacity, of such a decision.

When Ozon mixed American genre films in *Criminal Lovers*, he did so with a satirical agenda. The same can't be said of Kassovitz, who imitates David Fincher in particular with money in

PHOTO BY GUY FERRANDIS



Ice-capades: Fanny Ferreira (Nadia Farès) and Pierre Niemans (Jean Reno) search for clues to a murder.

mind. His chief liability in *The Crimson Rivers* is the screenplay, which he co-adapted with Jean-Christophe Grangé from Grangé's novel of the same name. The more ludicrous the plot grows, the more somber and pretentious the overall film becomes, until the end, when it caps a Renny Harlin bombastic blast with a gooey "We must remember!" history lesson. Have I mentioned the evil-twin conceit yet?

Historical buffs of the film variety should note the casting of Dominique Sanda, who played Anna Quadri in *The Conformist*, as a nun; Sanda's casting is a clever joke that highlights some sub-

ject matter the films have in common — but let's just say that Bertolucci's treatment of fascism is a bit more substantive. The mother of the mystery girl at the heart of *The Crimson Rivers* is not so mysterious plot, Sanda's character has taken a vow that's required her to live in a dark cellar for 18 years, so she doesn't exactly look glamorous. And as for Cassel's fighting moves (he broke his nose during filming), Jet Li has nothing to worry about. ♦

'The Crimson Rivers' opens Fri/10 at Bay Area theaters. See Movie Clock, page 110, for show times.

Song craft

Jim McKay's second feature is definitely not the same old tune. By Susan Gerhard

Three teenage girls came of age in Jim McKay's 1996 debut film, *Girls Town*, and three more go through the routine in his second one, *Our Song*. Like most films about teenage girls, both set the proverbial slumber party-style heart-to-hearts in bedrooms. Also like many films about the demographic, one features a rape, the other a pregnancy. Following the indie stylebook, both films attempt naturalism, use realistic sets, and employ characters of different ethnicities. The similarities between the two movies may be striking, but the difference? Let me sum it up: *Girls Town* is one of the worst movies about teenage girls I've ever seen, and somehow, *Our Song* is one of the best.

It would be easy to boil it all down to the two films' leads: One stars Kerry Washington, a newcomer who, over the short course of her career — from her first film part in *Our Song* (filmed in 1999) to the higher-profile *Save the Last Dance* to the yet-to-be-released shoplifting morality story *Lift* — has

and politics emerge gracefully. Not to mention *Our Song*'s hip-hop and R&B soundtrack comes courtesy of a ... marching band (New York's very real Jackie Robinson Steppers).

Along with Michael Stipe, McKay founded the C-Hundred Film Corp. in 1987, and with movies like Cheryl Dunye's *Stranger Inside*, Chris Smith's *American Movie*, and Jem Cohen and Pete Sillen's *Benjamin Smoke*, they've managed to pry open a space for experimentation. Here the lab session opens in Crown Heights, Brooklyn, with the three 15-year-old girls, Lanisha (Washington), Joycelyn (Anna Simpson), and Maria (Melissa Martinez), at band practice, late summer, sweating under the martial law as they prepare for a Labor Day parade. Soon they learn that even before their high school lives get under way, their school will be closing for asbestos removal. By the end of summer one will head to a new and faraway school, one will head into the fourth month of pregnancy, and one of their friends will have jumped off the roof of a building. In the meantime, they will get down to a serious discussion of brands. They will shoplift. Parents will float in and out of their lives. One girl will try to teach her Latina friend Spanish, so they can have a "secret" language, only to get busted easily in a city where Spanish speakers, even white ones, are not exactly a rarity.

PHOTO BY PAUL MEZEY



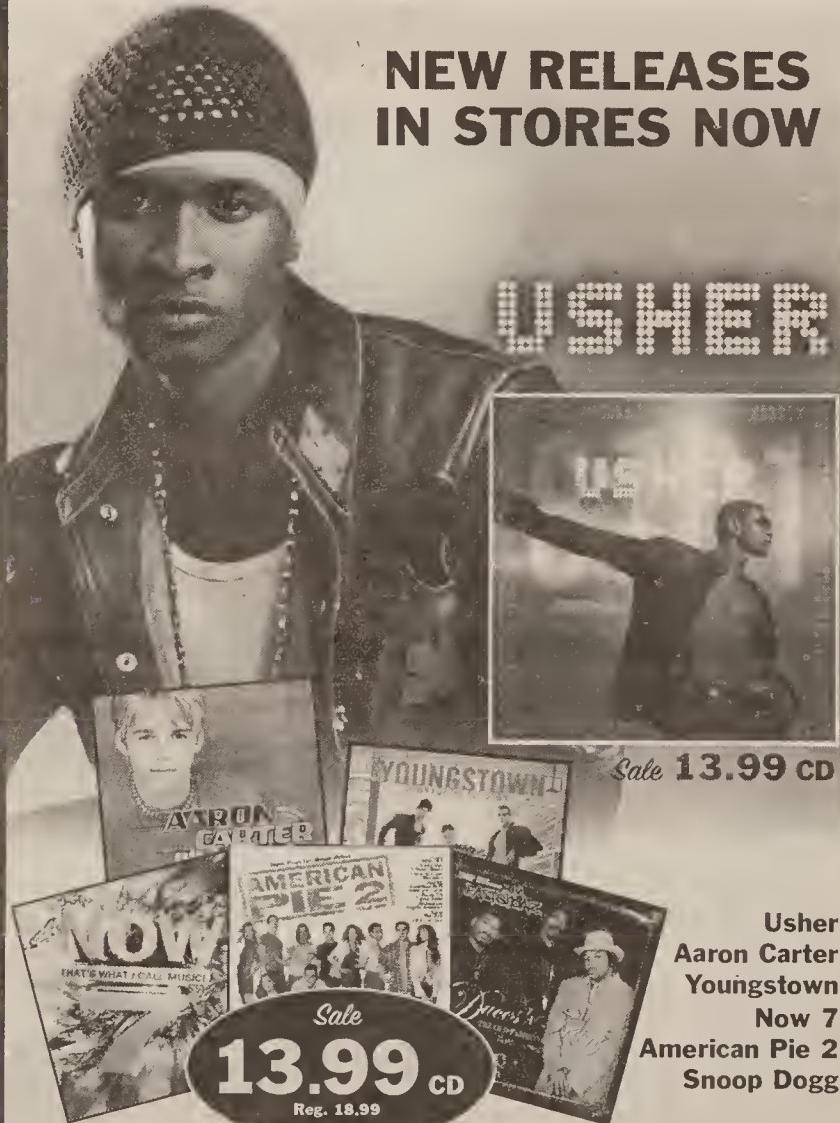
Where the girls really are: *Our Song* stays true to its subject, detailing the lives of three teenagers — from left, Kerr Washington (Lanisha), Anna Simpson (Joycelyn), and Melissa Martinez (Maria) — in transition.

It's important that *Our Song* has music as a central theme, because the movie, like any naturalistic exercise, is all about tone. Interstitial is everything here, and small conversations of few words are portentous. The future is off to these 15-year-olds as it is obvious to every person in the audience. We're supposed to know what it means that one girl is having a baby at 15 and is excited by the prospect of helping a friend out for \$3 an hour, while the other dutifully heads back off to hand practice. A pregnancy coun-

sor tries to help Maria look at the future her home-testing kit holds by asking, "What are your plans?" All she can think of is "I'm gonna be a sophomore..." The theme song, the "our song" of the title, gently mocks the painful preadult moment, cooing "Ooh, ooh child, things are gonna get easier." For 90 minutes, we've been feeling how hard it's actually going to get. ♦

'Our Song' opens Fri/10 at Bay Area theaters. See Movie Clock, page 110, for show times.

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Not Verdi good

Strong cast can't save Rice and John's *Aida*. By Brad Rosenstein

Sooner or later, you can bet that some graduate student will write a thesis on ancient Egypt and the lyrics of Tim Rice. It's worth noting how often the pop lyricist has been drawn to the old days in the Middle East for his choices of material, from *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ Superstar* to *King David*. Whatever his motivations, it's a special niche Rice has developed, making the land of the pharaohs get down and boogie. Rice has walked the line between melodrama and camp with varying degrees of success, and *Aida*, now making its local bow at the Orpheum Theatre, wears some shaky sandals.

Working together with his *Lion King* partner Elton John, Rice contributes his usual bright but generic lyrics. The book, by *Beauty and the Beast's* Linda Woolverton along with David Henry Hwang and director Robert Falls, is a standard Disney mix of P.C. girl-power gestures and connect-the-dots plotting that is merely "suggested by the opera." It's as silly to compare Verdi's version with John and Rice's as it would be to compare Puccini's *La Bohème* with *Rent*. But it's interesting to note how the nature of mindless spectacle has changed in 130 years: where Verdi's audiences got off on triumphal marches and elephants, the big eye-candy moment here is a high-camp Queen of De Nile fashion show.

Actually, as modern musicals go, *Aida* is fairly restrained: Natasha Katz's lighting is ravishing, and Bob Crowley's palace fashions are knockouts, but his sets are streamlined and suggested by silhouettes and swaths of textured backcloths. Even the show's great pyramid is simply laser-outlined, more Las Vegas's Luxor than Egypt's. Unfortunately, the rest of the show is rendered with similar sketchiness: *Aida* (Simone) is loyal and good; Radames (Patrick Cassidy) is rebellious and good; his father, Zoser (Neal Benari), is treacherous and bad, et cetera. Only Amneris (Kelli Fournier) undergoes significant change, evolving from superficial mall-rat to merciful leader.

The glory here is in the casting: Cassidy is a buff and strong-voiced leading man, Fournier brings wit, dimension, and pipes to Amneris,

and Simone is a serious star, a graceful actor and a thrilling singer. Would that John and Rice had given them more to work with, but the bland progression of Europop tunes, lightly inflected by world music flourishes, is as instantly forgettable as popcorn. The book wobbles in wondering just how seriously to take itself, settling for a lot of earnestness and some flat, intrusive flashes of anachronistic comedy.

absence. And yet it has a fitful charm that most new musicals can only dream of.

It has characters you care about who sing to one another, not to us, and who do so to perform a dramatic action, not to monologize about how they feel. There's a solid craft at work here that seems as lost an art as manuscript illumination, coupled with a showbiz flair that never loses sight of human scale. For all its

PHOTO BY JOAN MARCUS



Walk like an Egyptian: Simone shines in the title role of Tim Rice and Elton John's *Aida*.

Falls's direction seems equally indeterminate; only Wayne Cilento's sharp, walk-like-an-Egyptian choreography finds a suitable tone. Still, *Aida* is diverting, the musical equivalent of a summer beach-read, its sands more Club Med than Sahara.

'Do Re Mi': charming

If you want a reminder of what so many contemporary musicals seem to be lacking, look no farther than 42nd Street Moon's *Do Re Mi*. This 1960 show isn't perfect by any stretch: Garson Kanin's book, a clunky and dated piece of work about mobsters going "legit" in the jukebox boom of the late 1950s, seems like a low-rent *Guys and Dolls*. Composer Jule Styne and lyricists Betty Comden and Adolph Green have done more inspired work, although the score is jaunty and spawned the hit "Make Someone Happy." The musical was also a showcase for its original stars, Phil Silvers and Nancy Walker, and seems somewhat pallid in their

clichés of the long-suffering but endlessly supportive wife, the show's depiction of the grown-up married love between Hubie (Bob Greene) and Kay (Lisa Peers) feels far more convincing than the grand passions of *Aida*. Greene and Peers are delightful and are well supported by such sharp players as Patrick Leveque, Steven Patterson, Jessica Jackson, and Molly Bell. Dyan McBride's direction is uneven, and the company is stretching the notion of a "staged concert" with mixed results. But for all of *Do Re Mi*'s longueurs I still felt like something more affecting than corporate calculation was at work. ♦

'Aida.' Through Sept. 1. Tues.-Sat., 8 p.m. (also Wed. and Aug. 31, 2 p.m.); Sun., 2 p.m. Orpheum Theatre, 1192 Market, S.F. \$22.50-\$76.50. (415) 512-7770.

'Do Re Mi.' Through Sun/19. Thurs.-Fri., 8 p.m.; Sat., 6 p.m.; Sun., 2 p.m. Eureka Theatre, 215 Jackson, S.F. \$15-\$25. (415) 255-8207.

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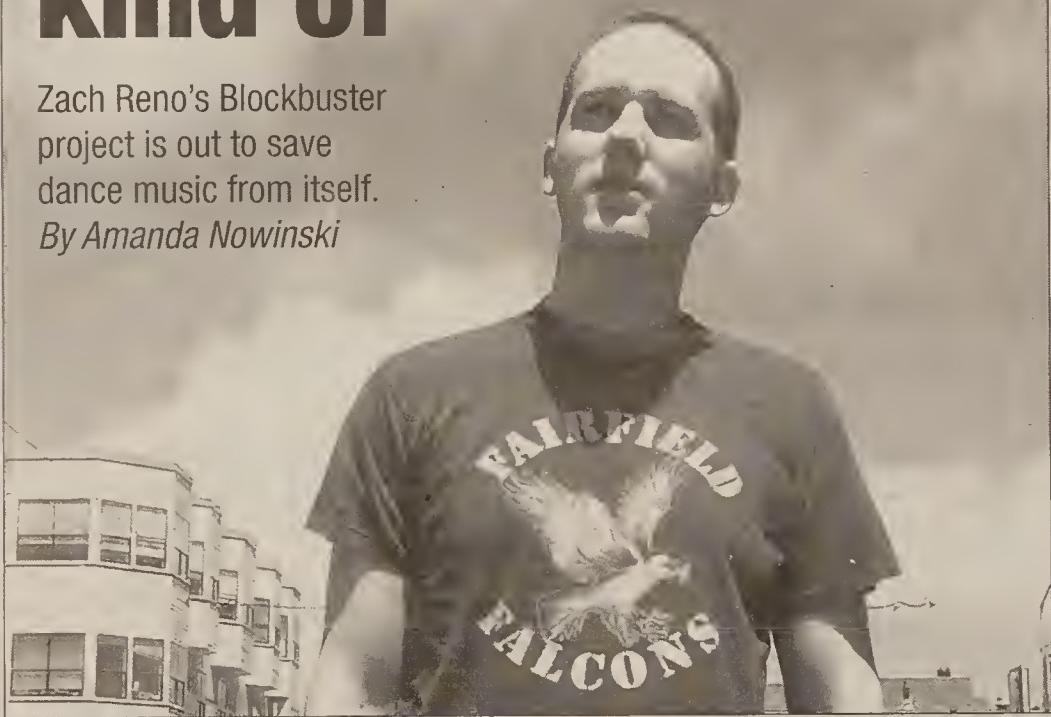
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WILD 94.9

Skeletor rocks, kind of

Zach Reno's Blockbuster project is out to save dance music from itself.

By Amanda Nowinski



I have the power! As one-half of Skeletor, Zach Reno makes music that is crummy and/or wonderful anti-art.

A lanky, sandy-haired boy named Zach Reno works behind the counter at Open Mind Music on Divisadero. The cynical 23-year-old — the self-proclaimed "Master of Sony PlayStation MTV Music Generator 2, ProTools for retard" — is a longtime guitarist and recently disillusioned drum 'n' bass DJ. He tends to keep his trap shut, although stupid questions do invite eyeball-rolling wrath. But beneath the generally quiet veneer lurks the leader of Skeletor, the scariest band ever to come out of a record store where the staff will psychically bitch-slap any dumbshit asking for trance.

Skeletor's *The Black EP*, the band's debut album (a phrase I employ very loosely), was created entirely by tweaking the hell out of Sony PlayStation MTV Music Generator 2, a video game that allows players to engineer so-called tracks by using the game's built-in drum machine, samples, and tones and importing one's own CD samples and voice recordings. In the case of Skeletor the vocals came courtesy of Reno's roommate, Edward Jeff Kriksciu, a.k.a. Ed Phetamines, who screamed through a busted-out headphone. According to Reno, Kriksciu "has no musical background whatsoever." You don't say.

Skeletor may be completely moronic or incredibly clever; either way, the band sounds exactly like throat-slashing, devil-worshiping death metal, except for Reno's obsessive-sounding beat programming. I'm not trying to say the music is great or anything — but it kind of is. Skeletor is at once technically impressive and conceptually absurd, and vice versa. *The Black EP* was created using a \$22 toy Reno rented from Blockbuster and never returned, and although he hasn't come out and said it, it could be interpreted as a parody of the high-minded electronic experimental scene, or of the unoriginal, cookie-cutter programming found in a lot of dance music. In pure anti-digital fashion, the album was released by Foldings Cassettes, a side venture of the local experimental label Dial Records.

When I meet up with Reno to conduct our interview, we step down to the cluttered basement of Open Mind Music, where Reno smokes cigarettes and fiddles with the nicotine patch on his arm. I ask him about his childhood. "Where I was born?" he repeats. "New Mexico, then I moved to Arizona, then back to New Mexico, then back to Arizona, and then Oregon, then back to New Mexico — no, then back to Arizona, then

back to Oregon, then to San Francisco, then to Alaska, then to Arkansas, and then back here, and then to Alaska, and then to Arkansas, and then back here."

Huh?

To enter the world of Skeletor is to wonder, "Am I being fucked with?" And the answer, you will find, is a very noncommittal "sort of." Here distinctions between lowbrow and highbrow, stupidity and brilliance, are not just blurred but totally interchangeable. The cover art on the cassette sports a spotty Xerox of Bela Lugosi, a warning to those who take serious things seriously. Named after the demonic antihero in the *He-Man and the Masters of the Universe* cartoon, the Skeletor project is a crummy and/or wonderful work of anti-art, the perfect rigid middle finger to an electronic music scene that takes itself far too seriously. "I take it seriously," says Mike Donovan of Dial Records. "The screaming that's on there is some of the best screaming around." Uh-huh.

More than anything, the album reflects Reno's punk rock irreverence and constructive pessimism.

Bay Guardian: What did you study in college before dropping out?

Zach Reno: Nothing. A bunch of crap.

BG: Were you ever in the rave scene?

ZR: Yes, and let me tell you, it was all drug induced, that whole fucking thing.

Later I call the Portland, Ore.-based Kriksciu, who is adamant that I note that he works as a stock boy in a department store.

BG: Do you feel that Skeletor will launch your rock 'n' roll career?

Edward Jeff Kriksciu: Heck yeah, Skeletor is rulin'. The only thing I'm looking forward to is performing live. I wrote Zach an e-mail telling him how I want to dress and everything, but he hasn't given me any feedback, so whatever.

BG: Zach told me it would be impossible to do it live.

EJK: What a nut job. What a weirdo. I thought I'd just get into weird funky costumes and just scream.

BG: So you can see Skeletor blowing up to manmoth proportions?

EJK: Why not? Cheap Trick did it.

BG: You have big dreams.

EJK: Yeah. I wanna play with Jimmy Page, the guitarist from Led Skeleton.

Skeletor's road to possible fame and not much fortune began last year, months after Reno fell out with the local drum 'n' bass crew he was running with. Although he keeps the details of the dissolution minimal, he points out that he also fell out of love with the music. More than that, he became repulsed by the hustling act of procuring gigs, which he'd been doing since he was a teenager in Arkansas. "Before I felt so strongly about it; I thought I really had talent as a DJ," he says. "But talent doesn't matter in DJing; it's all about fucking schmoozing, and I suck at that. I'm very real to people, or I'm very shy, and I just don't say anything to them, so I come off as an asshole either way. But DJing was all about how you pushed yourself and advertised yourself. And I'm not trying to run a fucking business; I'm just trying to play music."

Reno has played in bands since his early teens, and he self-released an EP with his former band, Rofkar, which he describes as "poppy orchestrated punk," adding, "it was pretty gay." Reno moved back to San Francisco from Arkansas in 1999 in hopes of moving the band out, but when the drummer suddenly died of a brain hemorrhage, Reno suffered through a period of depression and turned to DJing instead.

Reno plans on leaving San Francisco this September to join Kriksciu in Portland, where the two will hook up with a new band. Although he's wary of running into

the same hustling bullshit, he says, "It's the same thing, but less so. The people are nicer, they're not as fucking phony, they're not trying to push themselves more than you. People can like two bands the same, and there's plenty of room for every fucking band in the world to play. And a band's talent does matter."

With Skeletor, however, goofy inspiration takes precedence over Reno's serious talent as a guitarist. "Me and Jeff came up with the idea one night when we were drunk," Reno admits sheepishly.

One must be careful not to lend too much significance to moronic works of art — lest one become just another victim. It makes sense to view Skeletor in light of the real or perceived pomposity of IDM (intelligent dance music) and the lack of skill and creativity in much dance music production. But then, drawing similarities between the project and the work of early-20th-century dadaists like Tristan Tzara or Marcel Duchamp is equally reasonable. Maybe it's too far-fetched to align Skeletor with revolutionary art movements, although the act certainly shares its sensibility with Duchamp's ready-mades — store-bought household appliances passed off as art to the cringing intelligentsia — and with Tzara's writings: "Intelligent man has become an absolute normal type. The thing that we are short of, the thing that is interesting now ... is the Idiotic. Dada is using all its strength to establish the idiotic everywhere ... and is constantly tending toward idiocy itself."

Small wonder that Reno created parody after his falling-out with dance music. Dance music culture lacks horribly in the humor department, which has less to do with the nature of the actual sound than with the social dynamic of live performance — limited to DJs combining prerecorded works to create the illusion of seamless infinity, the perfect, hypnotic groove. Unlike a hip-hop turntablist who inserts snippets of goofiness, politics, and random oddities, a dance music DJ takes an approach that is for the most part straightforward and environmentally uncritical: keep that ass or trainspotter skull in perpetual motion.

Not that I'm complaining about dance music entirely. I mean, really, the last thing anyone needs is a "funny" house track or an MC cracking stupid jokes over speedy drum 'n' bass beats. But a cultural movement that proceeds without the vaguest sense of humor or irony undermines self-reflection in its most engaged participants. Humor reveals truths that unrelenting seriousness will never uncover.

And that's why Skeletor is here to save the day, or something like that. ♦



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From Isadora Alman's Let's Talk Sex
A Rose By Any Other Name: Terminology

* I read about cross-dresser groups in previous columns of yours. I'm really confused. As a dame who wears steel-toed boots for work, am I crossdressing? Should I be wearing 4" spike heels on the tug barges? And, pray tell, what the devil is a transgenderist?

A transgenderist is one of those newly coined exquisitely politically correct words (like "special-abled" or "persons of size") which, I believe, is intended to cover all those who do not fall unequivocally into the stereotypes of biological, psychological and social sex roles. As for your confusion, any female who, in this day refers to herself as a dame, to my way of thinking is confused.

* What exactly is a sex surrogate? Is this some kind of therapist who will have sex with you if you need it desperately and don't have a lover? I'm serious. I really don't know.

It's okay to know something and very wise to ask when you realize that you don't. I must editorialize to say that nobody ever needs sex, although a person may convince himself (usually) or herself that's the case. Now I'll answer your question: A sexual surrogate is a hands-on therapist who works with clients who have sexual problems such as ejaculatory control, fear and inexperience, or adjusting to a new physical condition. The therapy includes relaxation techniques, communication skills, learning how to touch, and optionally, but not necessarily, sex acts up to and including sexual intercourse. The surrogate usually requires the client to see a verbal psychotherapist for support in dealing with the emotions these physical learning sessions might arouse, and most will take new clients only by referral from such therapists. There is no licensing for this profession, although reputable surrogates belong to self-monitoring and policy-setting organization known as IPSA, the International Professional Surrogates Association.

* To your knowledge, has a dildo ever been referred to as a Steely Dan?

Not to my knowledge. Neither has the band Steely Dan been referred to as a bunch of dildoes. But then, while I do get around, I don't get to hear everything.

* My produce clerk coworkers and I field a lot of questions. The one we seem unable to answer is the term for someone who is into sex with fruits and vegetables. P.S. We tell people to use only organics and with condoms. Roughage is roughage.

I want to be there when some innocent shopper asks you guys what to do with a rutabaga. As to what you would call folks who do, I say "creative," you might say "merchandise abusers."

From Isadora Alman's Let's Talk Sex, A Collection of Q&As from previous Ask Isadora columns. Available, autographed, for \$10 from Alman, 3145 Geary Blvd. #153, SF, CA 94118

On second listen

Tabla beat scientist Karsh Kale rolls into the future, humbling a writer along the way. By Peter Nicholson

I pride myself on having an open mind; I'll give anything a fair chance, no matter how out there. Even so, after listening to the first few minutes of *Realize*, Karsh Kale's debut album on Six Degrees, I switched it off and moved to another CD. The piercing notes of the Indian bansuri, distorted chants, and rolling tablas were just too far afield from what I was used to hearing. Anyway, I'd checked out a Talvin Singh album a few years back when the Asian underground first burst into the greater music press, so I knew what this was all about, right? I discovered my error a week later when I popped *Realize* back in the player and sat down to answer e-mail. After a few songs I found myself staring blankly at my screen as an intricate, totally absorbing sound — an urgent breakbeat, underpinning skillful instrumentation — came from the stereo. Kale's music had slipped past my defenses, insinuated its many ribbons of texture into my consciousness, which was apparently not so liberal as I had thought, and set my imagination free. For the next hour I idled at the keyboard, unwilling to break the spell of ethereal melody and constantly evolving rhythm.

This tale of not quite love at first sound left New York-based Karsh Kale (pronounced kursh kah-lay) rather nonplussed, but he took it in stride, which reflects his view that part of his role as a musician is that of educator. Speaking of his frequent DJ gigs, Kale says, "I'm less about trying to make people dance and more about sharing this music with people. Every time I play, there are some people who've never heard this stuff, and those are really the people I'm trying to reach." In that light, it's appropriate that this week, along with his appearance at the Stern Grove Festival, Kale will participate in a community-outreach and educational discussion at SomArts.

I don't mean to imply that Kale's songs are the musical equivalent of leafy greens: not terribly tasty but you need to eat them if you want to grow. On the contrary, *Realize* succeeds in a way that very few electronic albums do, creating a cohesive whole that explores a unique sound through



Music lessons: Karsh Kale says he's "less about trying to make people dance and more about sharing this music with people. Every time I play, there are some people who've never heard this stuff, and those are really the people I'm trying to reach."

fully developed songs. An emphasis on composition sets the entire album apart from so much electronic-based music that is enslaved to the beat.

"It usually starts from the melody [which] generally dictates the whole mood of the piece," he says. "If you start the other way around, you aren't being true to the music that is being presented." Because of this, *Realize* escapes the trap that snares many musicians who attempt to fuse non-Western sounds and traditions with the Western dance idiom, only to produce songs that are mere cultural pastiches rather than newly forged, independent music.

When Kale speaks of his admiration for musicians as far-flung as the MIDival Punditz in New Delhi and DJ Sharaab in Atlanta, I'm prompted to ask him to consider the term "world music," and he mentions the ghettoizing effect the label can have on artists. "I don't like the term 'world music' because it makes it non-Western music," he says. "I think there is a legitimate term 'world music' that has to do with music representing different parts of the world. What's different is when you find producers of second generation representing their cultures within a Western context."

Ironically, the fine print on the case for *Realize* reads, "File Under: World-India/Dance," but this probably has more to do with Six Degrees' reputation as purveyors of ethnic explorations than with the content of Kale's album. Reading press releases from Six Degrees, as well reviews of albums from Kale, Singh, and others, one notices a marked emphasis on the "exotic" nature of the music, and I readily admit that the lure of the unfamiliar is part of what I find appealing. With the aid of computers it is possible to create infinite variations of sound, but it is truly difficult to equal the combination of mystery and history that a

Western ear finds in Eastern sounds. Yet there is a danger of diminishing a musician's efforts by focusing only on how different they are.

When I took the time to listen to *Realize* in its entirety, this danger disappeared. I was forced to appreciate not only the inventive amalgamation Kale has created by combining classical Indian instrumentation and modern electronic dance expressions but also the individual mastery of the various guests appearing on the album. Shades of difference became apparent in the bansuri styles expressed by Steve Gorn and Ajay Prasanna on the soaring "Empty Hands." The haunting drum 'n'

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bass of "Home" featured the sarangi techniques of Pandit Ramesh Misra to starkly different effect than that of Ustad Sultan Khan's on "Deepest Blue." Throughout the album, though I didn't understand the literal meaning of most of the lyrics, the evocative powers of vocalists such as Shahid Siddiqui, Vishal Vail, and the sublime Falguni Shah never failed to convey a rich tapestry of emotion. And Kale's own remarkable percussive talents were displayed on a variety of instruments.

It is the presence of Kale's guiding rhythm, both on individual instruments and as producer, that unites the various guests, styles, and songs into a true album. Though he is far too modest to admit it, the term "master" is apt for this percussionist, as his work on tabla, drum kit, and drum machines (not to mention keyboards, arpeggiators, and something listed as the "low end") adapts to whatever best suits the story told by each song. Kale has been an integral part of other musicians' work, including playing kit on Talvin Singh's album and tabla on Bill Laswell's *Tabla Beat Science* project and remixing numerous singles, but *Realize* was his first full-length solo effort. He spoke of trying to put all of himself into the album, and this may lie behind the occasional excess of drama that detracts from tracks such as "Longing," with its overwrought sensibility. Yet Kale succeeds at creating a work much more cohesive than the collection of singles and B-sides common to electronic artist albums. "For me, an album is something special. It's not just a collection of songs, but it's a whole ride; and if you listen to it from beginning to end, you start from one place and end up somewhere else."

I began listening to *Realize* in relative ignorance, and I would not presume to profess any newfound familiarity with Indian music. But Kale's juxtapositions of dense rhythms to spare melodies, soaring ululation to breakneck beats, bare sentiment to studio wizardry led me to two destinations. First, I became aware of my ignorance and was forced to confront some closely held preconceptions, a process integral to all truly challenging art. Second, I found in *Realize* the emotional impact of music that can unite listeners — Eastern, Western, or somewhere in between. ♦

Karsh Kale performs with Baaba Maal Sat/11, 9 p.m., Fillmore, 1805 Geary, S.F. \$31.50. (415) 346-6000; with Zakir Hussain, Ustad Sultan Khan, Bill Laswell, and Talvin Singh, Sun/12, 2 p.m., Stern Grove, 19th Ave. and Sloat, S.F. Free. (415) 252-6252.

Kale gives a lecture and performance Fri/10, 5:30 p.m., SomArts, 934 Brannan, S.F. Free. (415) 863-1414.

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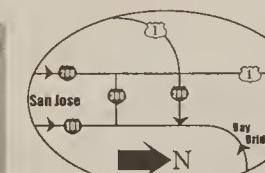
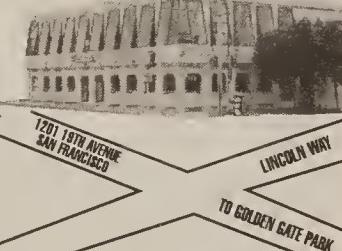
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Derick Hughes

Aug. 3, Mingle's

Derick Hughes doesn't move much. Which is weird, because at the moment he's instructing us, his audience, (a) to shake our booties and (b) to shake our groove thangs at the disco — *tonight*. Hands balled into fists, eyes shielded behind dark glasses, and hips succumbing to one or two reluctant rounds of swivelage for every five or six bars of K.C. and the Sunshine Band's "(Shake, Shake, Shake) Your Booty" he sings, Hughes does his best to come across as a superaloo, Superfly soul-singer guy. The results are mixed, but hey, it's only the first song.

Tonight Hughes is kicking off the first of a monthlong run of Fridays at Mingle's in Jack London Square (Bluesville owner John Ivy bought the club, formerly the decidedly divey 1st Stop, back in May), and it is a strange start — a set my friend Karen and I agree is one of the most bizarre musical collages we've heard in a while. Hughes follows the opening tune with a resolutely vengeful cover of George Benson's "Masquerade," then tells the crowd he's gonna move on a couple of tunes "that take you back, songs that have some substance" — which turn out to be a slower-than-slow version of Donny Hathaway's "We're Still Friends" that segues into Stevie Wonder's "Superstitious."

Hughes has only been on stage about 15 minutes, and right after I throw back that first shot, right as I'm starting to think I might take him up on his suggestion and shake my booty to Wonder's grooves, the singer mumbles, "We'll be right back," and jumps down off the stage. His three-piece band — drummer Bill Norwood, keyboardist Gino Blacknell, and guitarist Keyna (another mystery: why no

bass player?) are left to vamp 'til the end of song as Hughes disappears into crowd.

Blessed with one of the most gorgeous voices around — a thick, syrupy baritone that could hold its own next to Luther's — Hughes might be one of the Bay Area's best-kept secrets. Son of blues great Freddie Hughes, whom I see milling around the club during the set break, he has sung backup for Prince and recently released a fine R&B effort titled *All for Love*. Critic Lee Hildebrand has been telling me to check out Hughes for a long time, and though I'm in absolute awe of his magnificent pipes, the whole stage presence thing — or lack thereof — is freaking me out.

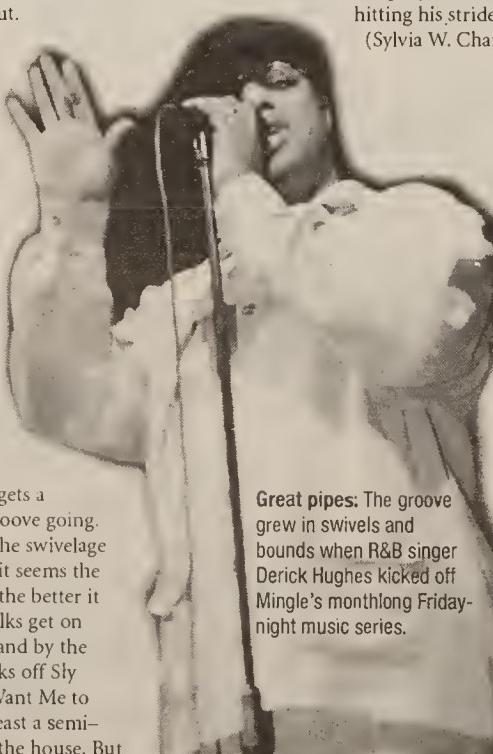
During the second set Hughes seems looser, breaking a sweat with the Rufus tune "Stop on By," and though sound problems create a steady stream of feedback, the band takes it in stride; Keyna pops off some tight chords,

while Norwood gets a steady flow of groove going. Hughes bumps the swivelage up a notch, and it seems the more he moves, the better it sounds. A few folks get on the dance floor, and by the time Hughes kicks off Sly Stone's "If You Want Me to Stay," there's at least a semi-groove thang in the house. But

when Hughes calls his father up to the stage, a full-grown groove gets going. With his arm draped lovingly around his dad's shoulders, Hughes seems more at home than he has been all night as the two break into a smoking cover of Wilson Pickett's 1965 hit "Don't Let the Green Grass Fool You."

Derick's smooth, buttery-soft croon is the perfect counterpart to Freddie's gravelly, seep-through-the-cracks growl, and the two swap licks like only a father and son could. It's a magical moment, one that cancels out the evening's bumpy beginnings, making me believe that maybe Hughes was just wading through the first-night jitters before hitting his stride.

(Sylvia W. Chan)



GUARDIAN PHOTO BY DAVID GREGORY

Great pipes: The groove grew in swirls and bounds when R&B singer Derick Hughes kicked off Mingle's monthlong Friday-night music series.

Various artists*The Funky Precedent Vol. 2*
(Matador)

The Funky Precedent Vol. 2 is the second volume benefiting No Mayo Records, an organization that sponsors music education programs for selected schools. The first edition, released in 1999, focused on Los Angeles hip-hop and featured sterling contributions from Abstract Tribe Unique, This Kid Named Miles, and Dilated Peoples; *Vol. 2* spotlights the unheralded Bay Area scene, home to rising stars like Rasco ("Uncut"), Foreign Legion ("Bike Thief"), and Zion-I ("We Got It").

Despite the presence of several well-known acts, *The Funky Precedent Vol. 2*'s best tracks come from its lesser-known artists: Eye-Cue and Rashinell ("Clear the Slate") and Kemic Suns ("We a Warrior") excel at the kind of subterranean boom bap emblematic of the West Coast backpacker sound, while Stymie and the Pimp Jones Love Orchestra rock through "Fan Club," a sharp funk track, and Live Human float through their blend of turntablism and improvisational jazz on "Lagoona's Bliss Elephant Mix." Heavy on rap cuts, the overall mix of personalities and styles on *The Funky Precedent Vol. 2* is a good cross-section of the local scene's current stars. Zion-I and others perform at an album-release party for *The Funky Precedent Vol. 2* Sat/11, Slim's, S.F. (415) 522-0333. (Mosj Reeves)

Linda Tillery and the Cultural Heritage Choir*Say Yo' Business* (EarthBeat!)

Linda Tillery is more than the Bay Area's foremost performing musicologist of African American spirituals, field hollers, and slave songs. Leading her somewhat academically named Cultural Heritage Choir, the former rock, pop, and women's music luminary is an overflowing cauldron of funk, as well. She makes that clear in the exhilarating early tracks of this powerful live album. After turning James Weldon Johnson's "Lift Ev'ry Voice and Sing" (the 100-year-old "Negro National Anthem") into a rousing homage to everyone from Mahalia Jackson to Al Green and Big Youth, the women of the CHC (plus Joey Blake and David Worm) transform their voices into the James Brown band's bass, drums, and horns while Tillery works out on "Jaime Moreno's Jam." The guest-star power peaks with soul legend Wilson Pickett exhorting "Don't You Ever Let Nobody Drag Yo' Spirit Down" (with Eric Bibb on guitar), Laura Love singing "Wayfaring Stranger," Richie Havens leading a "Spirituals Medley," and Odetta intoning "All the Pretty Little Horses." The women of Kitka amplify the vocal power with their eastern European-inspired harmonies, and other guests, including Kelly Joe Phelps and Jackeline Rago, deepen the diversity of these 16 joyous, life-affirming, and yes, funky tracks. Linda Tillery and the Cultural Heritage Choir, with guest Eric Bibb, perform Sun/12, La Peña Cultural Center, Berk. (510) 849-2568. (Derk Richardson)

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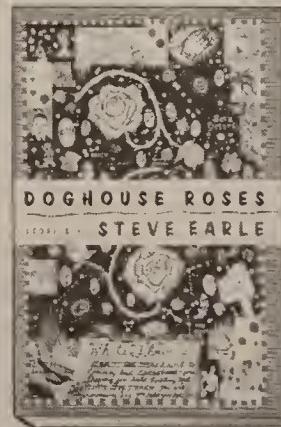
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Sticks and stones

Phil Freeman is about to set off a small but potent stink bomb at the genteel cocktail party where the jazz establishment conducts its typically decorous discussions. When Freeman's book *New York Is Now!: The New Wave of Free Jazz* (Telegraph Company) drops into bookstores Sept. 11, it may not achieve the author's stated goal of bringing punks and metalheads into the new audience he declares jazz must attract in order to survive "a living music," but it certainly will give insiders something new to talk about (Ken Burns R.I.P.) between sets.

Freeman has made it his mission to turn the world on to the "blood-boiling skronk-n-splatter" musicians, whose "crushing" music embodies "the balls-out pursuit of transcendence" — those who count Cecil Taylor, Ornette Coleman, John Coltrane, and Albert Ayler among their forebears. In particular, he focuses on the circle of New York musicians that has saxophonist David S. Ware, pianist Matthew Shipp, and bassist William Parker at its hub. With apostolic righteousness, implicit New York chauvinism, and varying degrees of eloquence, pedantry, and tedious list-making, he devotes the core of his 212-page *New York Now!* to profiles of Ware, Shipp, Parker, trumpeter Roy Campbell, saxophonist Charles Gayle, guitarist Joe Morris, and saxophonist Daniel Carter, plus a chapter on his favorite indie labels (Aum Fidelity, Eremite, No More Records) and another one on the Vision Festival, "which brings the New York free jazz community together each year."

A convert — previously consumed by death metal — Freeman has found a musical utopia of sorts in the explosive outside music of what, for a variety of reasons, remains a fairly insular scene. He proudly declares himself "forever an outsider in the jazz world" and takes steps in *New York Now!* to assure us that he will forever be so. It's neither his condemnation of the "grotesque faux-beatnik posture" of the "truly awful and best forgotten" Digable Planets nor his tendency to such gross overstatements as "There's no point in listening to the Beatles anymore" that makes Freeman the unwelcome guest at the jazz soiree. It's the way he lines up the enemies of his beloved and oppressed artists and mows them down — not with rubber bullets but with an Uzi. He hits the obvious mainstream targets: the "oldies act that is Wynton Marsalis" and his "lapdog, critic Stanley Crouch"; promoters who run "tourist-trap jazz clubs"; "academic listeners" and "stodgy patrons" who "don't particularly like the music anyhow" but use it as "a lifestyle accessory, something to round out the composition of the Jaguar commercial they're living in their minds"; and musicians who betray themselves and sell the music short when they try to "gain greater market share and entice new listeners."

But he mercilessly attacks so-called avant-garde icons as well, dismissing John Zorn as "a dilettante" and "a huckster ... whose ascent has been far more detrimental to the music than the tragicomic Crouch-Marsalis team" and citing David Murray's onstage appearance with the Grateful Dead as "only the most egregious example" of the saxophonist's "hit-and-miss" track record. Freeman is especially tough on writers, from '60s radicals Frank Kofsky and Amiri Baraka (for reading politics and rage into all of free jazz) to *New York Times* writer Ben Ratliff, whom he calls the epitome of the careerist jazz critic, fitting Freeman's stereotype of "a friendly and cooperative servant of the interests that top the jazz food chain." He cuts *Village Voice* critic and *Visions of Jazz* author Gary Giddins some slack, despite his occasional lapses into "squareness," but says Jazz Journalists Organization president and *Future Jazz* author Howard Mandel "may be the worst writer covering jazz today."

If striking out at the perceived foes of what he calls "living, fiery, ever-changing music with the power to alter every sensory perception" keeps him off guest lists and out of the pages of *Dowbeat*, Freeman obviously doesn't mind. Indeed, he nominates himself for martyrdom with the claim "There's no percentage in being known as the chronicler of free jazz." But the karmic rewards are going to be a blast. ♦

David S. Ware Quartet, with Matthew Shipp, William Parker, and Guillermo E. Brown, plays as part of the 12th Annual Eddie Moore Jazz Festival Tues./14, 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$18-\$22. (510) 238-9200.

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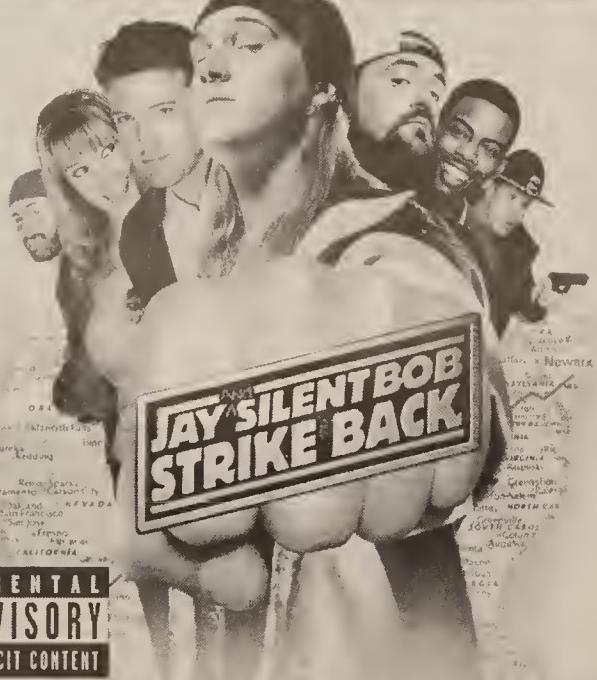


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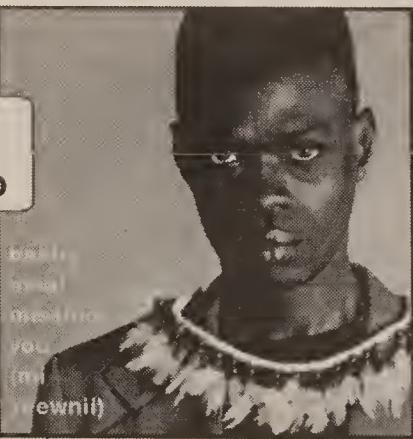
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Square the cipher

Too clever by more than half, Tom Jenkinson, a.k.a. Squarepusher, doesn't dance so much as twist. *Go Plastic* is neither epic (although it is visionary) nor career-making (but he's never sounded better). For this reluctant IDM poster child for digital-era improvisation, albums aren't sacred documents or even contractual obligations; they're even less than that. The Chelmsford, England, native spoke with me while on a recent tour, a happy by-product of this whole bedroom iMusic-making thing.

Bay Guardian: Last time out, you were working with live, organic instruments, and now you've swung back to electronics.

Squarepusher: I wouldn't say it's quite as precise as it appears. It was not like I stopped doing electronic stuff and then switched to only using instruments. It's more like there's different strands of me that I'm working on concurrently. Putting out a record for me is not a process of making it from start to finish. I'll look at what I've done — not just lately, but the whole lot — and I just think, "Yeah, this track works with that." It's more like a compilation procedure sort of thing. I don't make music for releasing. Releasing it is like a by-product which leads to interesting things like doing gigs.

BG: Your music makes me think of dub.

S: I'm real glad you brought the dub thing up, 'cause that's the first music which I remember. My dad was really into dub. They were working-class people, simple. I don't really come from a bookish environment. I come from an acoustic environment.

Without trying to sound too pretentious, dub is like the music of heaven and earth at the same time. You can't help but nod or move to it. And I reckon that a lot of my viewpoint in music is [having] this rhythmic thing that drives you but it's also blasting the top of your head off. Dub just answers the questions for me.

I'm trying to maintain what I call a late '70s-early '80s bubble around myself. I don't mean that in an aesthetic sense. What I mean is the atmosphere at that time. Things were just presented to me as themselves. There was no justification for it — like, this music is futuristic, this music is good, this is bad. And when music becomes intellectualized and pulled apart and put into hierarchies, I'm just like, fuck. Music for me was a way of stepping aside all that territorial shit.

I come from a town that was really quite aggressive. You go out Friday night, and everyone would be smashing bottles over everybody's head. Music, for me, was the escape. And now it's almost like music becomes another tool of facilitating a posture — another way of saying, "Look at me, I'm hard."

BG: Some have slagged albums like *Big Loada* as if you were insulting the junglists. Now I hear "My Red Hot Car" and imagine there'll be 2-step enthusiasts that might be mad.

S: I never wanted to take the piss out of it. It's just the way I do things. If I want to smash it, I'll smash it. So fuck 'em. They're just trying to defend their territory. And they're getting the wrong idea. I'm not trying to fuck with their territory. My thing is just a lot more diffused, a lot more vague. I don't care about standing here and going, "Here's my fucking ground."

BG: Others accuse your music of being a white-boy thing, that you're trying to intellectualize it and make fun of it.

S: That's bullshit, man. Because I was at all those raves. I've been hooked to that shit since 1990, so it's just bollocks. I was listening to those tracks, thinking, "Yeah, this is wicked, but what about if you did this...?" My music, it's just pure fucking energy. It's pure enthusiasm. It's just too much for them. And the fact is, I know my shit. That's why I can do it. In this world now, we are just being subjected to so much shit. We've been blasted every minute of the day. All I'm concerned about doing is blasting it as much — if not more — back. And turning up the volume at the same time. ♦

Squarepusher and Plaid play Fri/10, 9 p.m., Indigo Event Center, 1933 Broadway, Oakland. \$20. (510) 625-0355; Sat/11 (with Mira Calix), 9 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$20. (415) 474-0365.

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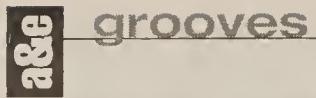
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King Brothers

In the Red (*In the Red*)

Because the new King Brothers record is awful I have to give a little background so you don't think the band is awful too. They came on like the Second Coming back in 1998, when their insanely over-the-top debut pile of feedback, yowling, and guitar-death boogie came out on Providence, R.I.-based partycore label Bulb Records. Two guitars, a drummer with a huge Afro, and vocals that brought new meaning to the word *feral* made for a true watermark in garage noise.

Lead guitar player Kebo Matsuo did a vocal that can only be understood by people who speak Japanese. He yelled, and the other guitar player, Masatumi Koyama, credited with "guitar, screams," went down deep within — to some place I personally am afraid to go to — and came up with this ragged, malarial howl that served as the "response" part of each song's call-and-response formula. That pure animal expression, coupled with the massive crash of sound that was their songs, made *King Brothers* one of the most important garage rock records to come along in years. Did I just say "important garage rock record"? Sorry. Anyway, it's a great one. You should buy it.

In the Red has none of the wastoid power of the debut. There are riffs and changes, but there are no balls here. The antisocial production values have been replaced with a manufactured distortion that's about as dangerous as something on Estrus. Maybe these kids smoke a lot of pot. I don't know. I waited a long time for this record, and now I wish it never came out. Two years ago this band sounded better than Guitar Wolf ever did. Now they're thanking the Blues Explosion in the liner notes. (Mike McGuirk)

Squarepusher

Go Plastic (Warp)

"I'm gonna funk you with my red hot car," Tom Jenkinson, a.k.a. Squarepusher, promises on "Red Hot Car," his voice manipulated and spliced to reinterpret "funk you" as "fuck you." First delivered over a hot 2-step beat, this opening single from *Go Plastic* quickly devolves into a rhythmic breakdown slam banged over a headlong collision of computerized white noise. "Red Hot Car" eventually returns to its original, sickly sweet garage, but *Go Plastic* doesn't — and those looking for more red-hot fucking are in for a shock.

That's not to say *Go Plastic* isn't funky. Squarepusher picks at the insides of jungle beats, discombobulating them with floods of bleeps and blips. "Boneville Occident" is tethered by a passage that alternately sounds like a spittoon under attack, a turntable stab, and a child noisily running around upstairs. In five minutes it swings from an impressive 2/4 drum

Lenny Williams: Ultimate Collection (Hip-O)

In terms of visibility, Oakland-based singer Lenny Williams's career peaked during his two-year, three-album stint as the singer for Tower of Power. He contributed vocals to the band's biggest hit, "So Very Hard to Go," and was on the scene during the band's healthiest and most productive period. You'll find "Hard to Go" on *Ultimate Collection*, along with TOP's "Just When We Started Makin' It," "Don't Change Horses," and the band's signature "What Is Hip?" It's a long way from "So you wanna jump outcha trick bag / Ease on into a hip bag / But you ain't exactly sure what is hip" to the earnest spoken interlude in "'Cause I Love You": "You know, one time things got so bad, I had to go to one of my friends, and I said, 'You know, I'm hav-

ing problems with the woman that I love.' " Don't expect to find much of a bridge between TOP's horn-driven, musically complex, and lyrically tongue-in-cheek material and the rest of Williams's career — except, of course, the pure soaring tenor that moves effortlessly in and out of a majestic falsetto.

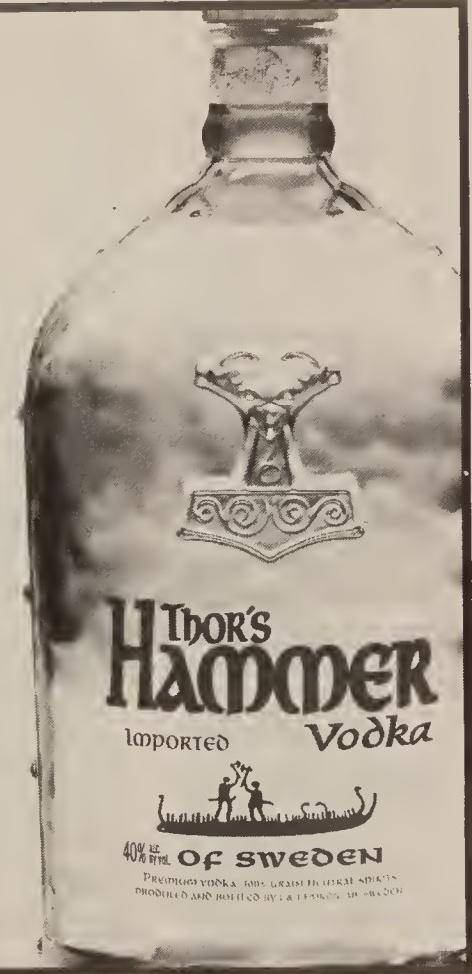
Outside of TOP, Williams was an old-school R&B singer whose soulful work rose and fell on the strength of the material and his truly wonderful voice. *Ultimate Collection* offers material from each of his four solo major-label albums, all recorded between 1975 and 1979. Williams's work has long been out of print (and the later recordings alluded to in the liner notes are nearly impossible to find). A great voice never goes out of fashion, and there's a lot of solid R&B here. (J.H. Tompkins)

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The real Reilly: Charles Nelson Reilly performs his solo show *Save It for the Stage: The Life of Reilly*. See Wed/8.

8 days a week

Aug. 8-15, 2001



Top flight: Air Exp 2001 brings out the big planes. See Sat/11.

Aug. 8 Wednesday

Curve balls Georgia-born, Bay Area-based composer Jack West takes the notion of musical evolution seriously. He had his custom-built acoustic guitar designed with two extra strings (high and low A), and he also continually adjusts the lineup of his six-year-old band **Curvature**. The ensemble, which has five albums out on West's own AheadBehind Music label, explores an original, rhythmically astute amalgam of blues, jazz, funk, and folk. Although complex in terms of time signatures and improvisations, Curvature's music is immediately accessible, owing to West's beguiling melodic sensibility and his

absorbing percussive attack. The current band features marimba player Joel Davel, pedal steel ace David Phillips, cellist Moses Sedler, bassist Dan Parenti, and either Dan Foltz or Darrian Gray on drums. 10 p.m., *Cafe du Nord*, 2170 Market, S.F. \$5. (415) 861-5016. (Derk Richardson)

Un-match-ed His "official" bio rightly champions his many achievements onstage (including a Tony for *How to Succeed in Business Without Really Trying*) and his more distinguished television appearances (e.g., guest shots on *The X-Files* and *The Larry Sanders Show*), but for thousands of TV junkies everywhere, **Charles Nelson Reilly** is forever linked to high-profile gigs as a regular panelist on '70s phenomenon *The Match Game* and as the scheming, green-faced Horatio J. Hoodoo on the surreally unsettling Krofft brothers production *Lidsville*. His big-screen résumé includes the formidable *Cannonball Run II* (he plays Don Don in a *Godfather* spoof) and the rock and roll wrestling flick *Body Slam* (alongside fellow Krofft alum Billy Barty). Whether yukking it up with *Match* host Gene Rayburn (a pal from Reilly's early days on Broadway), terrorizing *Lidsville* sidekick Raunchy Rabbitt, or pitching pens dressed as the "Bic Banana," Reilly is a genuine American pop culture hero. Now 70, Reilly brings his acting chops (and, one hopes, his trademark laugh) to the kickoff of the New Conservatory Theatre Center's seventh Pride Season with *Save It for the Stage: The Life of Reilly*, a new autobiographical solo show. Previews Wed/8-Fri/10, 8 p.m. Opens Sat/11, 8 p.m. Runs Tues.-Sat.,

8 p.m.; Sun., 2 p.m., *New Conservatory Theatre Center*, 25 Van Ness, S.F. \$20-\$35. (415) 861-8972. (Cheryl Eddy)

Aug. 9 Thursday

It figures Giving Stinky's Peep Show a run for the money on Thursday nights are the semicovered rock throwdowns at the Eagle Tavern. Cool people, cold macrobrews, and mirrored bathrooms equals fun for all. This week the bear bar hosts Minneapolis grinders the **Janis Figure** and their retooled roots-fashioned punk. Mixing up '50s rockabilly, '60s guitar instruments, '70s riff metal, '80s punk, and '90s post-hardcore, the four-piece make like a garage rock wrecking ball. And while they're all pretty-looking fellas, they also have the attitude to match their influences. They even flipped off the major labels in favor of releasing their sophomore release, *Damage Control*, on ex-Black Flag/Descendents drummer Bill Stevenson's label Owned and Operated. Janis Figure play with Glamtastic and Pretty Pony. 10 p.m., *Eagle Tavern*, 398 12th St., S.F. Free. (415) 626-0880. (John O'Neill)

Kick it Footbaggers will assure you that beyond the tiny, crocheted bag, their sport has nothing to do with hacky sacking. If hacking is the two-step, they'll say, footbag is classical ballet. The Baryshnikovs of beanbag prove it at the **World Footbag Championships**, which culminate this week in finals in two categories. "Freestyle" is the form closest to the parking lot sport, but here it's per-

formed on a spotlighted stage, choreographed to classical music, characterized by dizzying moves (like the *Blurry Blizzard* and the *Whirling Swirl*), and judged by 12 officials using a complex point system. "Net," which takes the form of a more conventional-seeming sport, involves contestants on either side of a five-foot net playing something like volleyball. But change the ball to a footbag, which you can hit only with your feet, and the athletics become acrobatics: players spike with the business end of a back flip and bruise opponents who don't step lively. Feeling plucky? There are amateur competitions daily. *Freestyle Thurs/9 and Sat/11, 7:30 p.m., Theater Artaud, 450 Florida, S.F. \$10-\$15. (415) 621-7797. Net Sat/11, 9 a.m.-5 p.m.; Sun/12, 9 a.m.-completion, Civic Center Plaza, S.F. Free. (510) 525-9178. (Lisa M. Hamilton)*

Back from the dead

The DNA Lounge has been resurrected and is home to a new Thursday-night party, **Joypad**. Brought to you by the good sorts at BlastHaus, Joypad has ambitions to present the finest in out-of-town downtempo talent paired with local experts in genre mutilation. This week features the electro-musings of Cleveland's Titon Duvante, who was the only American to rate inclusion on the seminal *2000 Black* compilation. An admitted romantic and former Goth, Duvante shares the main floor with L.A.'s Jon Tejada and *XLR8R* editor Tomas Palermo, while True Intent holds court upstairs with local futurists Mike Bee, Gabe Real, and Jason Greer. 9 p.m., *DNA Lounge*, 375 11th St., S.F. \$5. (415) 789-7690. (Peter Nicholson)

Aug. 10

Friday

Laptop dancing "Everybody is talking about this new rap music," proclaims **Gold Chains** (a.k.a. Topher LaFata) over some dubby beats on his self-titled EP, soon to be put out by Kit Clayton's Orthlorng Musork label. No doubt! The San Francisco mic master garnered a mention in *Spin* before releasing a single track. Perhaps that's because he rolls with media pet Kid 606, who included Gold Chains on his latest Tigerbeat6 comp. But more likely it's because once the rapper lets his rhymes loose over his bass-thumping, techno-damaged beats and blends them with hip-hop, dub, and even a little indie pop, babes start dancing. Though Peaches gives good lap dance and her cohort Taylor Savvy might single-handedly bring back vaudeville and pressed shirts, Gold Chains is gonna be the one to rock this party, so get your thing there early. **9 p.m.**, Great American Music Hall, 859 O'Farrell, S.F. \$12. (415) 885-0750. (Deborah Giattina)

Aug. 11

Saturday

Basement rhymin'

When a compilation album turns up with a high-quality batch of songs, it's a cause for celebration. Lo and behold, that's exactly what's going on tonight at the record-release party for **The Funky Precedent Vol. 2** (Matador), an album showcasing the creative energy budding within the Bay Area's underground hip-hop scene. Like the album, the fiesta will feature local artists on the brink of emerging from the subterranean rap world who are more representative of the bohemian, next-level aesthetic than of the Cristal-pouring,

cap-peeling tendencies of the iced-out mainstream. If you want to see something other than gold grills, 20-inch rims, and money bags, this is the spot for you. Live Human's turntable conductor DJ Quest, Hieroglyphics' prodigal son Pep Love, and Oakland-based trio Zion-I will be among the night's numerous performers. **9 p.m.**, Slim's, 333 11th St., S.F. \$15. (415) 522-0333. (Michael Gadd)

Take my breath away

With the possible exception of 1987, **Air Expo 2001** may be the only occasion where a pair of mirrored Ray-Bans could actually be considered sexy. Dress accordingly when the self-proclaimed "recognized leader in air show entertainment" returns with big planes and badass stunts. Russian fighter planes that built a formidable reputation lurking behind the iron curtain now boast corporate sponsorship (and, as the "Smirnoff Ice" MiG-17s, more foreboding monikers); in the air they execute aerobatics as nauseating as citrus-flavored malt liquor. Witness firsthand the newest strategic transport aircraft in the world: the aptly named C-17 Globemaster, which will flex its ego for the masses. Marvel at the enormous balls of Team Oracle stunt pilot Sean D. Tucker.

Bring your Kenny Loggins tape to fully enjoy the Navy's Top Gun F/A-18 Demo Team, or go on Saturday, when Bay Area boy band Townsend performs in matching flyboy gear. **Through Sun/12. 9 a.m.-5 p.m.**, Moffett Field, NASA Ames Research Center, Mountain View. \$10-\$15. (650) 562-3665, www.airshownetwork.com. (Sarah Lidgus)

Busy beats Check out this unofficial tabla beat science show and broaden your appreciation of South Asian electronic underground music. Local DJs Maneesh the Twister, Janka, and Rhino FX of the **Dhamaal** crew (formerly called Azaad) bring

India's top breakbeat crew, the New Delhi-based MIDival Punditz, and NYC DJs Rekha and Siraiki of the Mutiny crew to the new Dhamaal venue, Rasselas on Fillmore. MIDival Punditz, the only Indian members of Talvin Singh's Anokha crew, play classical Indian sounds over drum 'n' bass and other breaks; they have a full-length album coming out on Omni Records. The Mutiny crew also combine classical Indian music with breaks and are the East Coast's main promoters of the South Asian underground. **9 p.m.-2 a.m.**, Rasselas Jazz Club, 1534 Fillmore, S.F. \$10. (415) 346-8696. (Amanda Nowinski)



Dressing for success: Next big thing Gold Chains gets the party going. See Fri/10.

Aug. 12

Sunday

It's a madcap world If the thought of Antonio Banderas and Angelina Jolie locked in a passionate embrace doesn't quench your desire for on-screen romances this summer — good for you. Head to the Rafael Film Center's **'Screwballs and Sophisticates'** series, which runs through Sept. 3 and features seven romantic comedies from directors such as Preston Sturges, Frank Capra, and Howard Hawks (not to mention actors who don't come across like caricatures and sharp, witty writing that would make Antonio's head spin). The series kicks off with Gregory La Cava's 1936 *My Man Godfrey* — silly social satire at its best. Carole Lombard plays a ditzy socialite who finds a homeless William Powell during a scavenger hunt and hires him as a butler for her chaotic, whining, drunken family. Once *Godfrey* has lured you in, come back to check out *The Lady Eve*, *The Thin Man*, *It Happened One Night*, and three other classics. **2:15 and 7:15 p.m.**, Rafael Film Center, 1118 Fourth St., San Rafael. \$5.25-\$8. (415) 454-1222. (Dina Gachman)

Aug. 13

Monday

In memory It may not have the virtually global cultural and geographic reach of last year's event, but the **Eddie Moore Jazz Festival** (founded in memory of the beloved Bay Area drummer who died onstage at the old Yoshi's), now in its 12th year, continues to sharpen the edge of the progressive jazz avant-garde, providing a much needed blast of creative music into an increasingly corporate jazz scene. Opening with a tribute by Anthony Brown's Asian American Orchestra to late Art Ensemble of Chicago trumpeter Lester Bowie, with special guests Don Moye and Bob Stewart, the festival offers seven nights of unflaggingly creative music and free jazz. Slated are rare appearances by saxophonist David S. Ware's Quintet, Fred Wilkerson's 8 Bold Souls, Oliver Lake's Steel Band, drummer Paul Motian's Quintet with Bill Frisell and Joe Lovano, and Andrew Cyrille's all-star percussion quartet Pieces of Time. **Through Sun/19. Mon.-Sun., 8 p.m.** (also Mon.-Sat., 10 p.m.; Sun., 2 p.m.), Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$5-\$50. (510) 238-9200. (Richardson)

Aug. 14

Tuesday

Don't shoot him Unlike other Bay Area jazz musicians, such as Benny Green, Charlie Hunter, Peter Apfelbaum, and Rob Burger, who es-

Hot spot

A pair of celebrity high heels kicks off **'Pistahan 2001'** — the largest Filipino American celebration in the Bay Area — when the reigning Miss America, Angela Perez Baraquio, serves as queen of the Pearl of the Orient parade (the energetic theme: "We Can Dance ... Let's Dance"). The two-day annual Filipino American Arts Exposition, now in its eighth year, celebrates the arts, culture, and incredible diversity of the archipelago nation of more than 7,000 islands. Musical headliner and Filipino pop star Joey Ayala brings his indigenous instruments, electric guitars, and drum machines to the stage to perform original roots-inflected rock and reggae, and exhibitors sell everything from traditional foods to contemporary CDs. New this year is the arts festival "Loob-Labas" (or "Inside-Out Gallery Walls"), which exhibits the work of more than 50 Filipino and Filipino American artists at 66 Balmy, Studio Z, the Academy of Arts Gallery, and the Art Lane at Yerba Buena Gardens, all of which are easily accessible during the fest via a free and stylin' Art Bus. **Festival Sat/11, 11 a.m.-7 p.m.; Sun/12, 11 a.m.-5 p.m.**, Yerba Buena Gardens, Third St. and Mission, S.F. **Parade Sun/12, noon-1 p.m.**, starts at Justin Herman Plaza, the Embarcadero, S.F. Free. (415) 989-8088. (Sarah Lidgus)



Art explosion: The eighth annual Filipino American Arts Exposition kicks off Sat/11 with music, art, food, and more (pictured, exposition spokespeople Jasmine Bantilan and Bong Rodriguez).

tablished themselves here before succumbing to the big-time-jazz allure of New York City, pianist **Neal Kirkwood** left before making a name for himself on his home turf. Now he returns for a one-nighter with a portfolio of credits (a 1996 Jazz Composer's Alliance award for his big band composition "Goldberg's Variations"; Meet the Composer grants; and glowing reviews in *DownBeat*, *Jazz Times*, *Jazziz*, *Cadence*, and *Coda*) and a handful of impressive recordings, including *Time's Circle* (Present Eye Music), which captures his wide-ranging solo piano work live in Belgium, and *Extrospection* (Time-scraper), a sometimes explosive, sometimes romantic session with his Chromatic Persuaders band (violinist Mark Feldman, bassist Lindsay Horner, drummer Tom Rainey). For this rare homecoming the Neal Kirkwood Quartet features Riney, bassist David Ewell, and saxophonist Rob Sudduth. **8 p.m.**, Studio Six, Musicians Union Local 6 Concert Hall, 116 Ninth St., S.F. \$10. (415) 575-0777. (Richardson)

Aug. 15

Wednesday

Modified Meet the new face of Lookout! Records: **Ted Leo**. Sound familiar? That's because before joining the East Bay label, Leo already had four releases under his belt: two with his mod-punk band Chisel and another two with the Pharmacists, a solo vehicle that included James Canty, former guitarist for the Nation of

Ulysses. Leo recruited Canty along with members of Trans Am, Golden, Tsunami, and Telegraph Melts for his third solo album, *The Tyranny of Distance* (Lookout!). The result has Leo less pissed off than, say, Joe Jackson was in his early days, but nowhere near as mellow as that mod turned jazz lounger eventually became. It's great to see that this veteran of the New York '80s punk scene hasn't lost his edge or his desire to kick out the mod jams. **9:30 p.m.**, Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455. (Giattina)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 8

Rock/blues/hip-hop

Blue Largo *Biscuits and Blues*. 9pm, \$7.50.
Craig's Brother, *Behind the Scene*,
Coldweather Rescue Pound-SF. 7pm, \$10.
Foxy Moron, *Rum Diary*, *Maxwell Horse Bottom of the Hill*. 9:30pm, \$5.
Haywoods, *Love Cowboys*. Elbo Room. 10pm, \$6.
Joe Henry, *For Stars*. Bimbo's 365 Club. 8pm, \$18.
Little Jon and the Giants Saloon. 9:30pm-1:30am.
Special event *Boom Boom Room*. 9:15pm. Call club for details.
One Day Gone, *McGigs*. Last Day Saloon. 9pm, \$3.
Pure Ecstasy *Top of the Mark*. 8:30pm.
Pretty Pony, *Azalia Snail, Mutilated Mannequins*, *Alan Wiley Kimo's*. 9:30pm, \$5.
Patti Smith *Fillmore*. 9pm, \$27.50.
M. Ward, *Yuji Oniki, David Dondero*. Shrin's. 8pm, free.

Bay Area

Brenda Boykin and *Home Cookin'*. Ashkenaz. 9pm, \$8.
Nick Gravenites, *Terry Haggerty*. 19 Broadway. 9pm, \$10.

Jazz/new music

Don Asher and Kent Cohea. Moose's. 8pm.
Dave Mac Nab. Bacar. 10pm.
Fishermen Bruno's. 9pm.
Kevin Gibbs. One Market Restaurant. 5:30pm.

Critic's choice: music

Latyrx

Thurs/9, *Justice League*

Like their fellow rhyming, table-turning brethren in the Quannum collective, the creative-minded musical hustlers known as Latyrx are pushing the envelope and bringing an entirely new spectrum of flavors to hip-hop. After a long hiatus from performing in the Bay Area, the tongue-twisting twosome are back and ready to play some of their greatest bums plus some fresh, never-heard-before material. Avoiding boring cookie-cutter beats and tired hooks, the sounds of Lateef the Truth Speaker and Lyrics Born are of a more advanced breed, taking a highly personal approach to life and aiming to reach the innermost regions of your brain and soul, as well as the outer curves of your derriere. The East Bay duo's intricate and laid-back lyrical styles may be difficult to adjust to at first, but their product is unlike any other, a fact that can be attested to by the thousands of rap addicts who have let the spoken words of these next-level MCs sink deep into their skulls. Portland's Lifesavas, newcomers to the Quannum family, open. 9 p.m., 628 Divisadero, S.F. \$13-\$15. (415) 440-0409. (Michael Gadd)



PHOTOS OF LATEEF THE TRUTH SPEAKER, LEFT, AND LYRICS BORN
COURTESY OF QUANNUM PROJECTS

Duncan James, Ned Boynton. *Enrico's*. 7pm.
Daline Jones, Kent Strand. *Starlight Room*. 8pm-midnight.

Vince Lateano Trio. *Jazz at Pearl's*. 9pm.
Jeff Lehun, Philip Smith Duo. *Cosopolitan Cafe*, 121 Spear; 543-4001. 5:30pm-1am.
Jason Myers. *Houston's*, 1800 Montgomery; 392-9280. 6pm.
Al Pacheco Jazz Band. *Skip's Tavern*. 8-10pm.
Lorin Rowan. *Gordon's House of Fine Eats*. 9pm.
Tony Saunders' Jazz Trio. *John's Grill*, 63 Ellis; 986-0069. 6:30-10pm.
Charles Unger Experience. *Les Joulins*. 8pm.
Jack West and Curvature. *Cafe du Nord*. 10pm, \$5. See 8 Days a Week, page 63.

Bay Area
Steve Turre Quintet. *Yoshi's*. 8 and 10pm, \$18.
Steve Turre plays with Jimmy Greene, George Cables, Buster Williams, Dion Parsons. Through Sun/12.
Jennifer Wagner and Aaron Greenblatt. *Downtown*. 8pm.

Folk/world/country

Capo Brothers. *Johnny Foley's*. 9pm.
Buckwheat Zydeco. *Velvet Lounge*. 9pm, \$15.

Bay Area
'Irish Session'. *Cato's Ale House*. 6-9pm.
Kim and Christa, *Rebecca Hart, Kristin Plater*. *Rose Street House of Music*, 1839 Rose, Berk; (510) 549-4000, ext MUS. 7:30pm.
San Francisco Klezmer Experience. *Freight and Salvage*. 8pm, \$16.50.

Dance clubs

Bang Bang. *Justice League*. 9pm. MoC and Foxee spin 2-step and soul.
Barefoot Boogie. *Rhythm and Motiou*, 1133 Mission; 905-6413. 8:15-11:15pm, \$8.
Freestyle dancing.
Bondage-A-Go-Go. *Cat Club*. 9pm-3am, \$7-10. With DJs Damon and Fernando.
Broadway Studios. 9pm. Salsa. Dance lesson at 7pm.
Club Lovely. *Edinburgh Castle*. 9:30pm-2am. An indie, mod, and Britpop dance night.
Construction. 330 Ritch. 10pm. Tech-house with residents Torque and Huey.
Dig the Pony. *Pow! A Cocktail Lounge*. 9pm-2am. With Chulada and weekly guests.

Bay Area
Bubblegum. *Mambo Lounge*, 14572 E 14th St, San Leandro; (510) 357-7777. 10pm-2am. Rotating DJs spin hip-hop, R&B, and dancehall.

Flavors. *Ramada Inn, Chibbo's Bar and Grill*, 920 University, Berk; (510) 496-3450. 10:30pm. Open mic and urban soul with Uno and Scientific.

Radio. 4pm-2am. '60s ska and Jamaican dub.
Ruby Room. 10pm-2am. Soul, funk, and more with DJ Kitty.

Salsa Caliente. *Club Fusetti*. 10pm. Pete Solis spins salsa and merengue. Salsa lessons at 8pm.

Starchild Blakes. 9:30pm, \$4. Break beats with DJs AD One, Paul Guido, Tequila Willie.

The Venue. *Bluesville*. 9:30pm-2am. Hip-hop, dancehall, R&B.

Discover *Ruby Skye*. 9pm-3am. "Hard House" with DJ Guy Ornadel and Spesh.
Element. *Cellar*. 9pm-2am. Drum 'n' bass and 2-step with residents and weekly guests.
Exotica. *Glas Kat*. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.

Gettin' Busy. *Hi Fi*. 9pm-2am, \$5. Classic funk and soul.
Gett Down!. 26 Mix. 10pm-2am. House and funky breaks by Space Lounge and Space Cowboys.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Low Down Grooves. *The Top*. 7-10pm. Happy hour.

Mind, Body, and Soul. *Butter*. 9pm-2am. House, progressive house, and breakbeats with residents.

Poly's Playhouse. *Hush Hush Lounge*. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Psycho-Synthesis. *Jezebel's Joint*. 9pm-2am, \$5. Breaks, electro, industro, and trance.
Qoöl. 111 Minna St. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Recine. *AsiaSF*. 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social. *DaVita*, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.

Salsa con Clase. *Roccapulco*. 8pm, \$15. Salsa lessons.

Séance. *Backflip*. 6-10pm. With Didje Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.

Serenity Lounge. *Venture Frogs Restaurant*, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.

Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and a guest.

Sweet Spot. *Club 238, 238 Columbus*; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

Ultraspin. *An Sibin*. 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.

Vitarab Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikee and Jada Halston.

Wanton Wednesdays. *Laszlo*, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizmiaz.

Wednesdays. *Bohemia Bar*, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Wiggle Tongue and Groove. 9pm, \$5. Deep house.

Bay Area

Bubblegum. *Mambo Lounge*, 14572 E 14th St, San Leandro; (510) 357-7777. 10pm-2am. Rotating DJs spin hip-hop, R&B, and dancehall.

Flavors. *Ramada Inn, Chibbo's Bar and Grill*, 920 University, Berk; (510) 496-3450. 10:30pm. Open mic and urban soul with Uno and Scientific.

Radio. 4pm-2am. '60s ska and Jamaican dub.

Ruby Room. 10pm-2am. Soul, funk, and more with DJ Kitty.

Salsa Caliente. *Club Fusetti*. 10pm. Pete Solis spins salsa and merengue. Salsa lessons at 8pm.

Starchild Blakes. 9:30pm, \$4. Break beats with DJs AD One, Paul Guido, Tequila Willie.

The Venue. *Bluesville*. 9:30pm-2am. Hip-hop, dancehall, R&B.

Classical

Matthew Edwards. *St. Patrick's Church*, Yerba Buena Gardens, 756 Mission; 777-3211. 12:30pm, \$5. The pianist performs Brahms's Sonata no. 3, op. 5 in F Minor.

thursday 9

Rock/blues/hip-hop

Red Archibald and the Internationals. *Top of the Mark*. 8:30pm.

Continued on page 70

THE 27TH ANNUAL BEST OF THE BAY

THE NATION'S ORIGINAL

The Best Block Party in San Francisco

Photos from the *Bay Guardian's* Best of the Bay and 35th Anniversary party by Jean Dibble and Lori Spears.



Mud Now! Kneeling: Jim Reid. First row (from left): unidentified, unidentified, Paul Goercke, Dana Dilworth, Carolyn Knee, Bernard Choden, unidentified, unidentified, David Novogorodsky. Second row (from left): Jane Morrison, Doug Comstock, Jeff Adachi, unidentified, unidentified, unidentified, Joe Neilands, Sup. Mark Leno, Ross Mirkarimi, unidentified, Carol Denney. Third row (from left): Bill Barnes, Sup. Chris Daly, Bruce B. Brugmann, unidentified, Garett Jenkins, unidentified, Don Eichelberger, Joseph Veronese, Eliot Kenin.



It's good to win: Pictured from left to right, the winners are Julie Rodriguez and Kristy Giedhill, from Goodwill; Deniz Anders, from Nordstrom; Janay Growden Rose, Werner Werwie, and a friend, from Held Over; and LuAnn M. Lashua and friends, from Stormy Leather.



Strut your stuff: The partyers were getting down. From left, Heklina and Peggy L'eggs performed fantastic songs for a rapt audience at the party; winners Alex Nyirendah, Tity Yemanu, and Eden Manne from New Eritrea posed with Nebiat Tesfazgi from Club Waziema; and two performers from the Yard Dawgs Road Show danced the afternoon away.

PRESENTING THE 2001 BEST OF TH



THE 27TH ANNUAL
BEST OF THE BAY

THE NATION'S ORIGINAL

E BAY AWARD WINNERS

JULY, 29TH, 2001



THE SAN FRANCISCO BAY

GUARDIAN

As the *Bay Guardian's* block party was getting under way, more than 150 winners of Best of the Bay awards stood around drinking coffee, eating donuts, and getting ready for one of our most creative winners' photos in *Bay Guardian* history. The crowd gathered in front of the *Bay Guardian* building and looked up at our fearless photographer Dave Bush, who shot the photo from a friendly neighbor's balcony. Shortly after this picture was taken, the bands started playing, and the block in front of the *Bay Guardian* building started rocking. The party went from noon to 6 p.m., when more than 2,500 partygoers reluctantly wandered home with sunburns and schwag tucked in their pockets. Entertainment was provided by Zoopy Funk Theatre and the Yard Dawgs, X-tra Action Marching Band, Cellophane Masses, the Damsels, Heklina and Peggy L'eggs, Suite 304, and Hesohi from Imperial Dub. Our fantastic DJs were Garth, Laird, Jenö, Laron, Markie, and CB (all from Psychofunkodiscodelic and Wicked).



Before and after: After looking sedate in the winners' photo (left), Best of the Bay winners joined partygoers (right) to soak up a little entertainment.

THE 27TH ANNUAL BEST OF THE BAY

THE NATION'S ORIGINAL



Here are the winners, in numerical order:

(151) Joshua Feinbloom, the Mindful Body, (152) Brian Hibbs, Comix Experience, (154) F Marks and A. Steyko, CompuMentor, (155) Alberto Cipollina, Original U.S. Restaurant, (156) Michael Cook, Terra Brazilis, (157) Bernard Ghodeh, MUD Now, (158) Vic Hundahl, the Mint, (159) Glenn Thomas, Peets Coffee and Tea, (160) Todd Andrew Narruhn, Wishbone (161) Ruthie Gilmore, (162) Dickie, Jeri, and Wendell, Rooky Ricardo's Records, (163) Paul Frohlich, Yum, (164) Sarah Saltzman, Sisterz of the Underground, (165) Miguel Carrera, Housing Not Borders, (166) Steven Akers, ODC/San Francisco, (167) J.B. Neilands, MUD Now, (168) J.D. Two Knotty Boys, (169) Jayashri Wyatt, Ananda Fuara, (170) Kenan Shapero, SCRAP, (171) Roland De La Rosa, Movie Image, (172) Virginia Donohue, Pet Camp, (173) Elizabeth C. Creely, San Francisco Bicycle Coalition, (174) Deniz Anders, Nordstrom, (175) Melvin S. Clark, Muni, (176) Ricardo Rico, Taquería Can-Cun, (177) Pedro Grande, Taquería Can-Cun, (178) Gerardo Rico, Taquería Can-Cun, (179) Jane Morrison, Local Hero, (180) Carol Denney, Pepper Spray Times, (182) Ben Vadi, 24-Hour Fitness, (183) David Peterson, Big Booty Productions, (184) José A. Mineros, Big Booty Productions, (185) Jill Brogan, Sisterz of the Underground, (186) Bina Zaitus, Sisterz of the Underground, (187) Daniel, Get Lost Travel Books, (188) Dana Dillworth, MUD Now, (189) Robert Meslinsky, MUD Now, (199) Phil Diers, MUD Now, (200) Jeff Adachi, candidate, public defender, (203) Pam Jackson, Peets Coffee and Tea, (204) Michelle Treichel, Peets Coffee and Tea, (205) Jason McNamara, Peets Coffee and Tea, (206) John-Paul Shiver, Forward-Thought, (207) Janay Growden Rose, Held Over, (208) Werner Werwie, Held Over, (209) Suzanne Ramsey, Frisky Frolics, (210) Tippy Canoe, Frisky Frolics, (211) Neil Eisenberg, MUD Now, (212) Doug Comstock, MUD Now, (214) Jane Chan, the Wok Shop, (215)

Michael Smith, Walk San Francisco, (216) Jeremy Sheets, Acro Sports, (217) Dmitri Carapanos, Meze's Restaurant, (218) LuAnn M. Lashua, Stormy Leather, (219) Mika Maheras, Meze's Restaurant, (220) Don Eichelberger, MUD Now, (221) Robert Haaland, Local Hero, (222) Julie Rodriguez, Goodwill, (223) Kristy Gledhill, Goodwill, (224) Vincent Cedillo Jr., One Big Man and One Big Truck, (225) Ethan Jenkins, Bottom Heavy, (226) Collin Eyre, Bottom Heavy, (227) Emily Griffin, Bottom Heavy, (228) Jason Greer, Bottom Heavy, (229) Mike Battaglia, Bottom Heavy, (230) Gabriel Elash, Bottom Heavy, (231) Michael Calfee, San Francisco Bicycle Coalition, (232) Nancy Botkin, San Francisco Bicycle Coalition, (233) Dave Snyder, San Francisco Bicycle Coalition, (234) Leah Shahum, San Francisco Bicycle Coalition, (235) Kevin Shelley, state assemblymember, (236) Mark Leno, supervisor, (237) Mark Klaiman with Liam, Johanna, and Sydney Klaiman, Pet Camp, (238) Susan De La Rosa, Movie Image, (239) Chris Daly, supervisor, (241) Calvin Jones, Gladi Hut Restaurant, (242) Jeff Simbe, Gladi Hut Restaurant, (243) Edward Suarez, Gladi Hut Restaurant, (244) Annabelle Simbe, Gladi Hut Restaurant, (245) Roman Slepica, Buzz 9, (246) Karen Moss, San Francisco Art Institute, (247) Wolfgang Matt, One Big Man and One Big Truck, (249) Paul McConnell, candidate for the U.S. House of Representatives, District Eight, (250) Jenifer Golden, ODC/San Francisco, (251) Yukie Fujimoto, ODC/San Francisco, (252) Brian Fisher, ODC/San Francisco, (253) Lori Laqua, ODC/San Francisco, (254) Nebiat Tesfazgi, Club Waziema, (255) Albert Doherty, Fatapples, (256) John Rocker, Caffe Soma, (257) Anjali Altman, Great American Music Hall, (258) Michael Ritz, Church Street Flowers, (259) Nancy Chárraga, Casa Bonampak, (260) Scott Whidden, Fenton's Creamery, (261) Cecil Jackson, Jamba Juice, (262) Sheri Sheridan, Swallowtail, (263) Gary Lee, Gary's Cleaners, (264) Walid Zeidan, Truly Mediterranean, (265) G. Bruce Windrem, MUD Now, (266) Chessa Rasmussen and Lacey Graves, Gaylord's Café Espresso, (267) Cary Littlefield, 111 Minna

Gallery, (268) Conrad Asper, Marcia Estarija, and Craig Newmark, Craigslist.org, (269) Farika (Lady Base) and Mandy, Off the Hook, (270) Karen Z. Sherr, MUD Now, (271) David Novogorodsky, MUD Now, (272) Howard Wong, MUD Now, (273) Kathleen Price, MUD Now, (274) Henry Wimmer, Open Mind Music, (275) Eliot Kenin, Spirit of '29, (276) Lisa Matthews, MUD Now, (277) Gus Lee, Gary's Cleaners, (278) Kay Lee, Gary's Cleaners, (279) Jana Rowlan, a.k.a. Lyons, Sisterz of the Underground, (280) Angel Ryono, Sisterz of the Underground, (281) Paul Goerke, MUD Now, (282) Michael Hoogasian, Hoogasian Flowers, (283) Harold M. Hoogasian, Hoogasian Flowers, (284) Idexa Stern, Black and Blue Tattoo, (285) Stacey, Black and Blue Tattoo, (286) Cedre Csillagi, Black and Blue Tattoo, (287) Fish, Black and Blue Tattoo, (288) Natalie Chandler, Black and Blue Tattoo, (290) Paul Stoll, Body Manipulations, (291) Jonathan Palmer, Body Manipulations, (292) Megan E. Murray, Pow! A Cocktail Lounge, (293) DJ Neel N. Kizmiaz, Foxy Lady Lounge, (294) Eldo Chan, Body Manipulations, (295) Scott Davies, Gondola Servizio, (296) Marina Avila, Lemonade, (297) Bradley Dean Burch, Urban Mercantile, (298) Merle Goldstone, MUD Now, (299) Aki, Lovejoy's Tearoom, (300) Jessica Asfour, the Tempest, (301) Rod Garr, the Tempest, (302) Julio Bermudo, Tommy's Mexican Restaurant, (303) Jasmyne Gloria, Bistro E Europe, (304) Julianne Pecak, Bistro E Europe, (305) Peter S. Chua, One Asia Restaurant, (307) Becky Haycox, Film Arts Foundation, (308) Andy Moore, Film Arts Foundation, (309) Zan Sterling, Zeitgeist, (310) Joycelyn Lee, Burma Super Star, (311) Desmond Tan, Burma Super Star, (312) Joan Robins, the Ramp, (314) Adonis Boyd, Piedmont Swim Club, (315) Carolyn Free, MUD Now, (316) Joel Ventresca, MUD Now, (317) Garrett Jenkins, MUD Now, (318) Alex Nyirendah, New Eritrea Restaurant, (319) Tity Yemanu, New Eritrea Restaurant, (320) Eden Manne, New Eritrea Restaurant, (321) Joe Alioto Veronese, MUD Now, (322) Jim Reid, MUD Now ♦

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AT CONCERT SEASON AT CONCORD
SUNDAY, AUGUST 12 • 4PM

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Beyond The Pale

August 16-19
San Francisco, CA

8/16

M. Girard
Amber Asylum
Steve Von Till
Scott Kelly

8/17

Shellac
Neurosis
Zeni Geva
Oxbow

8/18

Shellac
Neurosis
Isis
Thrones

8/19

Zoviet France
Tribes of Neurot
Tarentel
KK Null



Concert Update

sfbg.com

just announced

BEN LEE
JACK JOHNSON
8/22 Bimbo's

RED PLANET
8/22 Slim's
8/25 Bottom of the Hill

***FASTER PUSSYCAT**
8/30 The Pound, SF

STEREOPHONICS
9/8 The Fillmore

THE PATTERN
9/12 Bottom of the Hill

***HARLOW**
9/13 Broadway Studio

MEGADETH
9/14 The Fillmore

ANTHRAX
JUDAS PRIEST
9/15 The Worfield

SELBY TIGERS
THE EYELINERS
9/19 Great American Music Hall

***IKE TURNER**
9/22 SF Blues Festival

THE FLESHTONES
9/25 Bottom of the Hill

THE DAMNED
9/26 Great American Music Hall

BRIGHT EYES
10/4 Great American Music Hall

MARSHALL CRENSHAW
SUZANNE VEGA
10/6 The Warfield

this week

MINIBAR
8/9 Slim's

TRICKY
EMILIANA TORRINI
8/9 The Fillmore

I CHURCH
SUPERDRAG
8/11 Bottom of the Hill

SQUAREPUSHER
PLAID
8/11 Bimbo's

REGGIE & THE FULL EFFECT
SAVES THE DAY
8/11-12 Great American Music Hall

BRS-49
8/12 Slim's

BUJU BANTON
YELLOWMAN
8/16 Maritime Hall

THE VENUSIANS
8/17 Slim's

NEUROSIS
8/17-18 Great American Music Hall

DIRTBOMBS
THE BELLRAYS
8/18 Bottom of the Hill

THE MONKEES
8/18 The Fillmore

GO-GO'S
8/21 The Warfield

DWIGHT YOAKAM
8/22-23 The Fillmore

****THE BUZZ****
TED LEO
10/15 Bottom of the Hill

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* indicates tickets for this show are not available through TICKETS.COM

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The blind leading the blond

crawl home at three o'clock in the afternoon, brush my teeth, check my e-mail, run a bath, and casually decide to start a revolution. It seems like the right thing to do — mostly because life is getting kind of stale. Clubbing is duller than ever, and survival is an incredible drag. So as I pick last night's residue from my nose and peel club flyers from the bottoms of my naked feet, I decide that if I can't schedule in enough time to actually *lead* the revolution, I'll just simply join it. Joining a revolution, it seems, would be a lot less demanding than leading one, and besides, I'm not sure if I have the right outfit at this moment in time.

So I sit down and make myself a pot of herbal tea, swallow a handful of vitamins, and peruse the newspaper. I discover that Gil Scott-Heron — yet another revolutionary genius humiliated for his sins — has just been arrested for a shitload of crack. My reaction has divine inspiration: now that the revolution has been smoked in a big, fat glass pipe, I'm wondering how I can get my subversive hands on the ashes, which I'll crystallize in my bathtub, along with half a kilo of crushed Sudafed tabs. Then I'll invite everyone over to chop it up and merrily snort the revolution off my kitchen table.

But, come to think of it, I've done that before.

Perhaps I should then mainline the revolution? Hmm, decisions, decisions. Starting a revolution requires intense brain power, and after a night of six Es and \$100 worth of cocaine, I'm not really sure political upheaval is where my head's at. So I lie down on my bed and sift through the August issue of *Vogue*. I'm delighted to learn what supermodel James King wore to the opening of *Pearl Harbor* — a black-and-white floral Prada skirt that, she says, is reminiscent of her favorite period in fashion, the 1940s. I wonder what she might have worn to the openings of *Dachau*, *Hiroshima*, and *Nagasaki*, and other 1940s wartime stories that have eluded the Hollywood love-story market, and isn't that a shame? What if stars like Tom Affleck and Ben Cruise played the American heroes who dropped the atomic bombs? Would Prada create a special A-bomb A-line? Miniskirts, perhaps in a lovely silk gauze with delicately patterned dripping faces, melting skulls, and imploding spleens? I'm just not sure.

But anyway, back to the revolution. Why start a revolution, you ask? What's there to be so angry about, anyway? Well, first off, I never said I was angry. I said I was bored. And I want it now because it was supposed to happen about 10 years ago, when I believed a brave new world was being born, a radical new consciousness, an oneness of mankind unparalleled by any other — oh, forget about it. Look, it just never fucking happened, OK? The teetering edge of a revolution was actually just me talking my ass off on loads of crystal meth and E. People wiser than me said, "If you can dance freely and unselfconsciously, you can do anything, brothers and sisters! We are all here, free together, loving one another equally, and isn't it great? We love people of every race and creed [although everyone present was usually rich and white]. Let's go do a bump in the bathroom, where we can further discuss our plans to rearrange the world. Are you down?"

So I went along with this revolution — it was convenient and fun, as a revolution should be, not terribly taxing on the body, aside from the Monday-morning come-downs, and not too strenuous on the mind, although I did kill millions of brain cells. And about the time I was totally burnt out on the revolution, I realized that I hadn't created much that was new beyond a few wrinkles around my eyes — this political struggle that was fought without appropriate levels of French moisturizer.

But fuck it all. As I sit here, still trying to extricate yesterday from my now bloody nose, I read a front-page article that changes my mind about the whole revolution deal. The photo of Carlo Giuliani — that Italian guy who was gunned down while protesting the G8 summit in Genoa — is not as festive as my raving revolution of 10 years ago. I realize that I may no longer be willing to die for a revolution, unless of course it's from a really glamorous O.D. I simply could not bear to be mowed down by police bullets and then run over by a truck, my legs crushed and mangled. I cannot be bothered.

Send comments or tips to amanda@sfbg.com.

Why start a revolution, you ask?
What's there to be so angry about, anyway?
Well, first off, I never said I was angry.
I said I was bored.



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music
calendar

Thursday 9

From page 70

Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

friday 10

Rock/blues/hip-hop

Better than Ezra, Michelle Branch Slim's. 9pm, \$20.
Blessing the Hogs, Weedeater, Cruevo, Braino Kimo's. 9pm, \$5.
Jamie Clark and the Refractors Ireland's 32. 9pm.
Crime in Choir, Ent, Electro Group Edinburgh Castle. 9pm.
Felice Circadia. 9pm, \$3.
Steve Freund Band Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Hammond Cheese Combo Club Deluxe. 10pm, \$5.
Jana Herzen Band, Kenni, Roberta Donnay Birthday Party!! Heather Combs Hotel Utah. 8:15pm, \$5. DivaBards showcase.
Hipshagger, Nick Rossi Set Cafe du Nord. 10pm, \$7.
Idiots, Quick to Blame, Bottle and Skulls Covered Wagon Saloon. 6pm, \$3.
Spencer Jarett Saloon. 4-8pm.
Molasses, Infinite Martini, Utah Girl Voodoo Lounge. 9:30pm.
Johnny Nitro Saloon. 9:30pm-1:30am.
Oscar Myer's Bluesbeat Boom Boom Room. 9:15pm, \$8.
Peaches, Taylor Savvy, Gold Chains Great American Music Hall. 9pm, \$12.
Rod Piazza Biscuits and Blues. 9pm, \$15.
Quetzal Elbo Room. 10pm, \$6.
Spoonful of Blues Skip's Tavern. 9pm.
Technocracy, Sift, Multiply, F-Bomb, Wytebread Pound-SF. 8pm, \$10. Thrash of the Titans pre-party.
Time in Malta, Thrice, Eleventeen Bottom of the Hill. 10pm, \$7.
Zigaboo Modeliste, Simpatico Last Day Saloon. 9pm, \$10.

Bay Area

Charmless, Flip Sides, Simple Things, Watch It Bern Port Lite. 9pm, \$5.
Chazz Cats Starry Plough. 9:45pm, \$6.
Deerhoof, Semiautomatic, Hit Self Destruct, Form Stork Club. 9pm, \$6.
Shelley Doty, New Monsoon 19 Broadway. 9pm.
90 Day Men, Assembly of God, Strong Intention, Under a Dying Sun 924 Gilman. 8pm.
Psychokinetics, Marginal Prophets Blakes. 9:30pm, \$5.
Squarepusher, Plaid Indigo Event Center, 1933 Broadway, Oakland, (510) 625-0355. 9pm, \$20.
Top Hands with the Bellyachers Ivy Room. 10pm, \$5.

Jazz/new music

Will Bernard Gordon's House of Fine Eats. 9pm.
Black Market Jazz Orchestra Top of the Mark. 9pm.
Sylvia Cuenca Quintet with Eddi Henderson Jazz at Pearl's. 9:30pm.
Brown Fellinis Bruno's. 10pm.
Ken Fishler Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Scott Foster Bacar. 10:30pm.
Chris Huson Moose's. 8pm.
Jazz Jam Beach Chalet Brewery and Restaurant, 1000 Great Highway; 386-8439. 6:30pm.
Josh Jones Latin Jazz Quartet Eastside West. 9:30pm.
Lithium House Shanghai 1930. 7-11pm.
Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.
Billy Philadelphia One Market Restaurant. 5:30pm.
Post Junk Trio Enrico's. 8:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Continued on page 76

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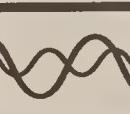
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BLACK CAT MUSIC RECORD RELEASE

Sat 8/18- Cheetah Records Showcase w/

Beauty's, Pre Teens, Tantrums,

Bottles & Skulls, Joeys

Coming Soon:

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Wed. 8/8 \$3
ONE DAY GONE
MIGGS
Thurs 8/9 \$5
SUGAR WATER
Fri. 8/10 \$10*
ZIGABOO MODELSTE
SIMPATICO
Sat. 8/11 \$8*
ALIEN LOVESTOCK
W/SPECIAL GUESTS
DWAYNE "BLACKBIRD" MCKNIGHT
& RONCAT SPEARMAN
OF PARLIAMENT FUNKADELIC
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Tues. 8/14 \$5
NEW ROOTS TO HIP HOP
HOSTED BY **FELONIOUS**
W/ GUESTS: MISSION
Wed. 8/15 \$3
FLUT
THE ANDY PETERS SHOW
Thurs. 8/16 \$5
EVENING WITH
LIKE, TOTALLY!
Fri. 8/17 \$10*
VINYL • TAOS HUM
Sat. 8/18 \$7
BITCHES BREW:
(A MILES DAVIS TRIBUTE)
LEN PATTERSON TRIO



Wed 8/8

Freaktet

Thurs 8/9

Americano

w/Big Breakfast

Fri 8/10

Ashtown

featuring Chris Clouse

Sat 8/11

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The 80's Explosion

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"Gumbo"

A mix of Hip Hop & Soul

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DJ MOTION POTION

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SAT 70'S FUNK
DJ S' GEORGE (BPO)
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DJ RAS DAVID I

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DJ DARK STAR DAN

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Wed 8/8
9 PM
\$5
JOHN THE BAKER'S
WEDNESDAY'S NIGHT
GAMMERRA
+2 TBA

Thurs 8/9
10 PM
\$6
XIU XIU
CONTINENTAL
DOOLUR (SEATTLE)

Fri 8/10
9 PM
\$6
HALLOWEEN IN AUGUST!
MISS CONDUCT+CIRYL (LA.)
MUTILATED MANNEQUINS
PRETTY PONY

Sat 8/11
10 PM
\$6
FILM SCHOOL
NORFOLK AND WESTERN
(FILMGUERRERO)
FLUKE STARBUCKER

Sun 8/12
9PM
free
OPEN MIC WITH
GIRL GEORGE

Mon 8/13
9PM
\$5
MISTLETOE (NM)
THE CHROMATICS
GHOST ORCHIDS

Tues 8/14
9PM
\$6
3 BANDS... 3 DJS...
NIGHTMARE SYNDICATE
SWEATY VIBRANT
A LUNA RED
DJ MISO, CF3000,
POISONPEN

Wed 8/15
9PM
\$5
JOHN THE BAKER'S
WEDNESDAY'S NIGHT
KOJAK • PCP RDADBLOC
+1 TBA

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21 & OVER

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Boys Toys Is publicly trading under ticker symbol "GRLZ"

SPECIAL EVENTS

Friday
Aug.10th
Boystoys Afterhours
Open 2AM-7AM
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Sunday
Aug.12th
Ladies Night
Male Strippers
7PM-10PM

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SAN FRANCISCO

TUE 8/7
\$18/20
DOORS
AT 7PM

GHOSTFACE KILLA
(MEMBERS OF WU TANG CLAN)
RAEKWON • LICA STO

SAT 8/11
\$50
DOORS
AT 3PM

CHUCK BILLY'S THRASH OF THE TITANS
ANTHRAX
STORMTROOPERS OF DEATH
PLUS MANY OTHERS

THUR 8/16
\$25/27
DOORS AT 7PM

BUJU BANTON
YELLOWMAN • MABRAK
DJ BRIXTON HITMAN

FRI 8/17

MICHEL ROSE
ITALS

SAT 8/18

JOHNNY OSBORNE
SHINEHEAD • NADENE SUTHERLAND

SUN 8/19

ERNEST RANGLIN
MUTABARUKA • SLAPTONES

HOLIDAY IN THE SUN

FRI 8/24, SAT 8/25 & SUN 8/26 \$32/35

SHAM 69 * THE EXPLOITED
GBH • COCKNEY REJECTS • PLUS MANY MORE

MON 8/27
\$10/10
DOORS
AT 7PM

CONFlict
AGAINST ALL AUTHORITY

FRI 8/31
\$18/20
DOORS
AT 7PM

MYSTIC JOURNEYmen

TUE 9/4
& WED 9/5
\$37/40

THE BLACK CROWES
BURNING SPEAR

SAT 9/15
DOORS
AT 7PM

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Paradise Lounge

WED AUGUST 8	GIRLEY DRIBBLERS REAL SIPPIN' WHISKIES HAITI DISCO AH! ROYAL DEUCES COMEDY
THURS AUGUST 9	"SATAN A GO-GO" EXTREME ELVIS Salty Datty & The Angry Amputees Cotton Candy ABOVE: THE PLAYTONICS HH: LEN PATTERSON
FRI AUGUST 10	SOUR PUSS • TRES PISTOLES SNAPPER • RON JEREMY- EXPLOSION • FREEWAY PLANET ABOVE: SUGARBONE HH: THE APPARITIONS
SAT AUGUST 11	Rabid Rat Fondue NASCAR Poets Shaneen • Soba ABOVE: FREEWAY PLANET HH: VODOO HUT
SUN AUGUST 12	POETRY 8PM YOUTH GONE WILD • B-PHASE Gun Crazy • Chica ABOVE: OPEN MIC

UPCOMING

Wednesday, 8/15 • "Sci-Fi Show" controlled by Robots, Phenomenauts, Binky Thursday, 8/16 • Planting Seeds, The Blue, Ten Fold, Friday, 8/17 • Monolith Tokyo Marine Fire Saturday, 8/18 • Human Life Index, Blue Period Friday, 8/24 • **THE FLYS**

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AUGUST

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DJs:
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Shattuck
Down Low

TUESDAY
posh { funky downtempo,
deep house, cool breaks}

WEDNESDAY
salsa

THURSDAY
bella (funk & soul)

FRIDAY
clandestine (urban grooves)

SATURDAY
live music and/or dj

2284 (Under) Shattuck Avenue
Berkeley (East Bay) Tue-Sat 8pm-2am
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A NEIGHBORHOOD BAR
AROUND THE CORNER
AND OFF THE BEATEN PATH

HAPPY HOUR
6PM-8:30PM DAILY

\$2 WELL DRINKS
\$2.50 PINTS

21 BEERS ON TAP

FREE POOL

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THE BEST FREE CONCERT THIS SUMMER

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featuring

gospel legends
the Holmes Brothers

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plus Tejano music pioneer

Santiago Jimenez, Jr.
Psychofunkadelic Sunday Sunset DJ's:
Faust & Shortee • Laron • John Pickett
Laird • Galen • G Solar • Garth Celliphane
Masses • X-tra Action Marching Band
More Bands and Speaker TBA!

Sunday, August 26 NOON TO 7PM
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Body & Soul

THE SAN FRANCISCO BAY GUARDIAN

Beauty

Health

Fitness

Spirituality

Medical

Travel

Living

Dental

Body

Support

Sexuality

Holistic

Nutrition

Announcing an exciting new addition to the San Francisco Bay Guardian classifieds, Body & Soul. This section is a comprehensive healthy living guide for the over 600,000 loyal readers who are seeking tangible improvements to their lives. Bay Area residents are concerned with quality of life issues and the Bay Guardian is offering a weekly resource for informing and providing opportunities to address those issues.

**music
calendar**

Saturday 11

From page 76

Bay Area

Eric Clapton, Doyle Bramhall II, Smokestack
Oakland Arena, 7000 Coliseum Way, Oakland;
(415) 478-2277, 7:30pm, \$47.50-\$89.50.

Fear of Sleep, Hor, Ja Yung Kim Port Lite,
9pm, \$5.

Felonious, Stoned Messiahs Blakes, 9:30pm,
\$6.

John Fonseca and Friends Club Muse, 856
San Pablo, Albany; (510) 528-2878, 9:30pm.
Paul Galaxy and the Galactics Ivy Room,
10pm, \$5.

Jumbo, Buddy Craig 19 Broadway, 9pm, \$6.
Jimmy Mamou Eli's Mile High Club, 8pm.
Rhythm Doctors Cato's Ale House, 6-9pm.
Toys that Kill, Enemy You, Sophie Nun Squad,
Insurgent, Debris 924 Gilman, 8pm, \$5.

Jazz/new music

Richie Begin Trio Cosmopolitan Cafe, 121
Spear; 543-4001, 5:30pm-1am.

Black Market Jazz Orchestra Top of the
Mark, 9pm.

Sylvia Cuena Quintet with Eddi Henderson
Jazz at Pearl's, 9:30pm.

Jeanne Hoffman Moose's, 8pm.

Jimmy and Bobby Gordon's House of Fine
Eats, 9pm.

Josh Jones Latin Jazz Quartet 850 Cigar Bar,
10pm.

Michale LaMacchia Trio Cobalt Tavern, 7:30-
11:30pm.

Lithium House Shanghai 1930, 10-11pm.

Al Marshall Trio Argent Hotel, 50 Third St;
974-6400, 8:30pm.

Eddie Marshall Bacar, 10:30pm.

Jean Mazzei Circadia, 9pm, \$3.

Larry Oleno The Piano, 1092 Post; 771-2022,
8:30pm.

Billy Philadelphia One Market Restaurant,
5:30pm.

June Pinto Jazzfusion Rich's 93, 93 Ninth St;
621-6183, 7:30-11pm.

Raw Deluxe Eastside West, 9:30pm.

Ronald Wilson Quintet Les Joulins, 8pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis;
986-0069, 6:30-10pm.

Walter Savage Enrico's, 8:30pm.

Starlight Orchestra featuring Doline Jones
and Tony Lindsey Starlight Room, 8:30pm.

Vivendo de Pao Elbo Room, 9pm, \$7.

Bay Area

Ducksan Distones Anna's, 1801 University;
849-2602, 10:30pm-midnight.

Giant Interloper Tuva Space, 3192 Adeline,
Berk; (510) 649-8744, 8pm, \$6-10. A collection
of Bay Area improvisors.

Jeff Lorber Kimball's East, 8 and 10pm, \$28.

Mel Martin Downtown, 10pm.

Steve Turre Quintet Yoshi's, 8 and 10pm, \$22.

Folk/world/country

Ben Bonham, Pete Madsen Atlas Cafe, 4-
7pm.

Ben Hunter and Celtic Scandal Johnny
Foley's, 9pm.

Baaba Maal, Karsh Kale Fillmore, 9pm,
\$31.50.

Eric Rangel y Orquesta America The Ramp,
10pm.

Bay Area

Afro-Muzika Ashkenaz, 9:30pm, \$11.

Mighty Sparrow and the TNT Troubadours
Marin Veterans Memorial Auditorium, Av-
eyne of the Flags, San Rafael; (415) 472-3500,
8pm, \$15-40.

Ritmo y Armonia La Peña Cultural Center,
9:30pm, \$10. Salsa music and dancing.

'Seen 2001' People's Park, Telegraph and
Haste, Berk; (510) 383-2949, noon-5pm, free.
Sixth annual reggae-worldbeat-soul festival
and canned-foods drive, featuring Obeyjah
and the Saints with Village Culture drummers,
Major P, Wawa Sylvestre and the One-
ness Kingdom Band, George and the Wonders,
Sweet Chocolate, "the Incredible" Sly Fox,
Drusel White, Emerge-N-C Roots,

Continued on page 81

Industry Night
Mondays
Fernet Special
\$2 shots

dine
lounge
dj's

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Friday, August 10th

TECHNOCRISY
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WYTBREAD

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2765 Clayton Road, Concord 925-676-7272
Saturday, August 11th

TIRE BELLY
PLASTIC
HUVER NOIZ FLOOD

FARRINGTONS
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LEFTOUT LAMONT
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Jazz Breaks/Soul/
Hip-Hop/Groove
Rotating DJs: Toph One,
Pouse, Wisdom, Zatch
& Ted Shred

Wed.: Live Jazz : The Royale
Jazz Quartet

Thurs.: World Wide Lounge
- No Cover/World Beat
- Rotating DJs:
Popi Chocolate,
Corazon, Ron & Ruben

Sat.: Soul/Salsa/Funk/Hip-Hop
DJ Willie & Ted Shred

1326 Grant Ave
Btwn. Vallejo & Green
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21 & over.

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WED. AUG. 8 • DOORS 7 / SHOW 8 • \$18

JOE HENRY FOR STARS

SAT. AUG. 11 • DOORS 8 / SHOW 9 • \$20

SQUAREPUSHER

XLR8R & PLAID

MIRA CALIX

FRI. & SAT. AUG. 24 & 25
DOORS 8 / SHOW 9 • \$20

A SALUTE TO 'HOT AUGUST NIGHT'

SUPER DIAMOND

FEATURING SURREAL NEIL'S ROCK ORCHESTRA

WED. SEPT. 5 • DOORS 7 / SHOW 8 • \$13 ADVANCE / \$15 DOOR

GRANT LEE PHILLIPS

DAVID LOVERING SCIENTIFIC PHENOMENALIST

THURS. & FRI. SEPT. 6 & 7 • \$35

DOORS 8 / SHOW 9 • AN EVENING WITH

LAURIE ANDERSON

SAT. SEPT. 8 • DOORS 8 / SHOW 9 • \$20

THE TIGER LILLIES

FRI. SEPT. 28 • DOORS 8 / SHOW 9 • \$15 ADVANCE / \$16 DOOR

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2 DRINK MINIMUM. 21 & OVER UNLESS OTHERWISE NOTED.

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Live Music Tues Thru Sat
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2513 VAN NESS @ UNION

- WEEK OF AUG 8 - AUG 14 -

W 8.8
15
Wiggle
fusion of deep house grooves,
spoken word, and song -

TH 8.9
Rock
Sofa Kings
Special "Sofa" Cocktails

F 8.10
New Orleans
style
Brass Band
\$10
Sunset Promotions present...
Brass Monkey

Brass Band
Secession
plus DJ Motion Potion

SA 8.11
Rock
Funk
R&B
19
I Seen Elvis
plus
DJs before and
after the show

\$5 B4 9pm!!
\$9 After

plus
fiction
a music
Indie-Pop
British Rock

TU 8.14
No Cover!!
Steve Kirk Pop Trio
Pedalsped
Fishpool
Local Live
Music Showcasell

Coming Soon
T 16
Tainted Love
Nadine's Wild Weekend

F 17
Bent Richard / Persephone Bees / Glitterfink 9 /
Skidtrace / RubberSideDown / Kelly & Karmite

Sa 18
Slow Poloniers / The Fingers / Buddahkowitz /
Picnic / Ing

Tu 21
Comic Rhythms
Floppy Rods

F 24
Karin Corn - Funk Twist

Sa 25
Point Les Camp

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DMC or Turntable T.V. video?
Or those underground B-Boy
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definitive selection!

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HOT KUSF NIGHTS!

Guest DJ's from KUSF - spinning their
stuff for you!

SAT. AUGUST 11TH - 2PM
BRASS MONKEY

New Orleans marching band meets the
Art Ensemble of Chicago meets Lounge
Lizards meets Fela Kuti meets the
funk of James Brown - it's a party!

WED. AUG 15TH - 6PM
ORIXA AND VEGAS DE MILO

Preview show for Nadine's Wild

Weekend (August 16-19th-all over SF)

SAT. AUG 18TH - 2PM
LEN PATERSON TRIO

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Bay Area's best and most inventive".
- Derk Richardson

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WED. 8/8 Cork Club 9pm:
Over the limit with
FISHERMAN
A night of exotica
music and burlesque
featuring
DANES DAMES

THURS. 8/9 Cork Club 9pm:
FIVE POINT PLAN

FRI. 8/10 Cork Club 10pm:
BROUN FELLINIS

SAT. 8/11 Cork Club 10pm:
WILL BERNARD & MOTHERBUG

SUN. 8/12 Cork Club 9pm:
JEZEBELLE 9pm
GARTH STEEL
KLIPPERT 11pm

MON. 8/13 Cork Club 9pm:
CHRIS VON SNEIDER

TUES. 8/14 Cork Club 9pm:
LEISURE LEAGUE

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david
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david
alvarado**

Ruby Skye

**FRIDAY, AUGUST 24—
josh wink**
(Ovum Recordings, Philadelphia)

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**AUGUST 10 –
DJ MFR**

DAVID ALVARADO

AUGUST 24 –

LOST WINK

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Market & Hobbit Present
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Saturday

**AUGUST 11 –
BB HAYES**
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DJ MOE-MOE
(Undergroove)

**AUGUST 18 –
BB HAYES**
(Resident, Release, SF)
RUSSEL VARGAS



Saturday 11

From page 79

Oonka Symeon, Pam Pam "the Imposing Figure," Victoria Fox, Ali Ibn Musa, and Geo. 'Smythe's Accordion Festival' 21 Grand, 21 Grand, Oakl. 510) 444-7263. 5-11pm, \$6-10. Today's program features traditional accordion performances by Alex Yaskin, Los Boss Chicanos, Queen Macha, Queens of the Ace Junkyard Musical Empire, Sch'mndlicious, Bunnyponic, and others. Through Sun/12. Al Stewart, Dave Nachmanoff Freight and Salvage. 8pm, \$18.50-19.50.

Dance clubs

Backflip 10pm, \$5. House music.

Bay'siks The Top. 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme.

Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.

Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.

Cellar at Johnny Foley's 9pm. Dance party with DJ Neo.

Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others. Club Sir 9pm-2am, \$6. With DJ Anita Lofton and special guests.

'Cyberfest 2001' Cow Palace, Geneva and Santos; 979-4543 or www.coolworld.com. 2pm, \$35-50. Featuring Eminem, D12, the Crystal Method, Überzone, DJ Dan, Mixmaster Mike, Donald Claude, Dieselboy, Wishfm, Skribble, Keoki, Scott Hardkiss, and others.

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with residents and guests Future Cut, Star Eyes, Genome, Clockwork, and Ms. E.

Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

Flava Storyville. 10pm, \$8-10. Hip-hop with rotating residents.

Johnny Foley's 9pm. DJ dance night with DJ Neo.

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Lights Out Light, 839 Geary; 474-3216. 6-10pm. Funk music with residents Jason Douglas and Rogue and rotating guests. 10pm-2am, \$10. Progressive house and trance with Taj.

Oblivion Boat Party Boards at Pier 41; 339-8784, www.oblivionsf.com. 7pm. Performers include Gianni, Keith O'Reilly, Monchis, Rory Fisher, Tracy, Seame, Scott, Enzyme and Dom Some, DJ Drip, Dr. Fugufish, and Johnny.

Oternational 26 Mix. 10pm-2am, \$5. With DJs Mark Dean and Millhouse.

Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutake.

Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents.

San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Seoul-phisticated Rohan Lounge. 9pm-1am. Dub and rare grooves with DJ Choe. Sister 26 Mix. 10am. Neuro-funk and house.

Sound Factory 9:30-10:30pm. Happy hour. Stone Soul Saturday Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Texture Glas Kat. 9:30pm-2am. Latin, house, and hip-hop with residents.

Universe Club Townsend. 9:30pm-7am, \$14. House music with guest DJ Abel.

Bay Area

Denim and Leather Radio. 8pm-2am. Metal night.

Dhamala Raselli's Jazz Club, 1534 Fillmore; 346-8696. 9pm-2am, \$10. MIDival Punditz from New Delhi and Mutiny NY DJs. See 8 Days a Week, page 63.

Continued on page 83

**Patio • Pinball
Juke Box
Foosball**

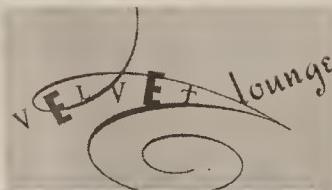


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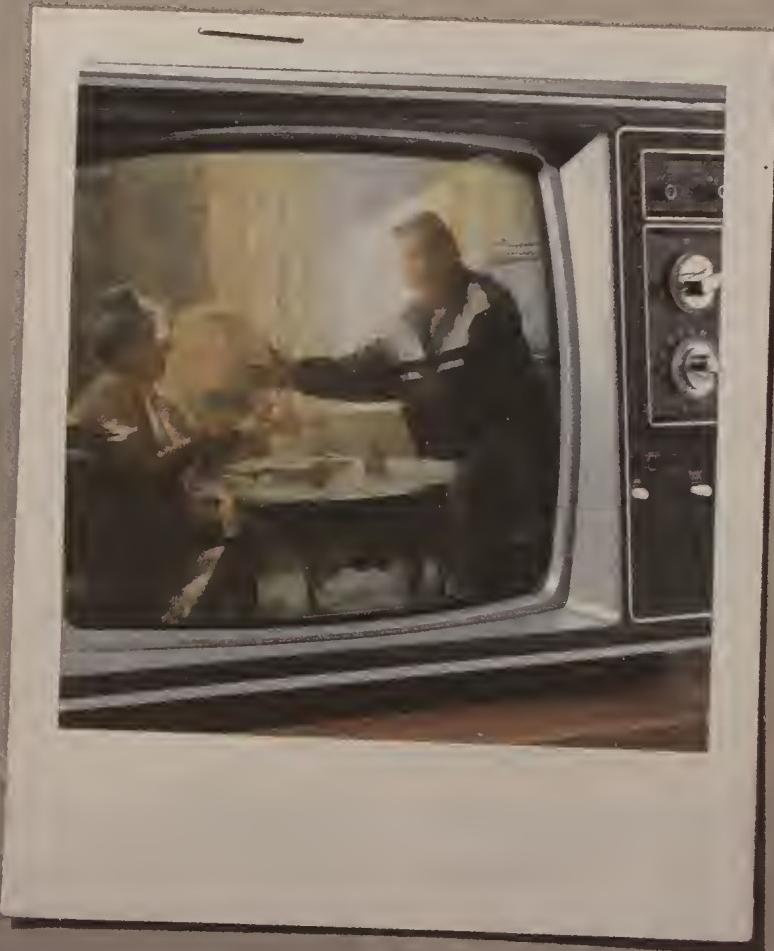
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**music
calendar**

Saturday 11

From page 81

Fusetti's Saturday Night Club Fusetti, 10pm. Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

UC Berkeley Summer Symphony Hertz Hall, UC Berkeley, Berk; (510) 665-5631. 8pm, free. Gene Chang and Henry Shin lead a concert featuring works by Debussy, Stravinsky, and Brahms.

Sunday 12

Rock/blues/hip-hop

Blues Power Saloon, 4-8pm. BR549, Dusty 45's Slim's, 9pm, \$15. Kathy Lemons, Johnny Ace Band Biscuits and Blues, 8:30pm, \$5. Mr. Eugen Band, Elsa, Electric Eggplant Hotel Utah, 8pm, \$5. GOH Ireland's 32, 9pm. Penelope Houston, Kindness, Eritrea and Kali Justice League, 8pm, \$8. Johnny Nitro Saloon, 9:30pm-1:30am. Norfolk, Western, David Hopkins Make-out Room, 8:30pm, \$6. Beebe Price Boom Boom Room, 9:15pm, \$3. RX Bandits, Alistair Pound-SF, 7pm, \$7. Saves the Day, Reggie and the Full Effect, Dashboard Confessional, Ultimate Fakeweb Great American Music Hall, 8pm, \$13.50. Sights, Hotwire Titans, Witches Kimo's, 8:30pm, \$5. Sonny Smith Cafe du Nord, 8:30pm, \$5. Tristeza, 90 Day Men, Sappington Bottom of the Hill, 9pm, \$7.

Bay Area

Citizen Fish, J Church, Pirx the Pilot, Eleventeen, Selah 924 Gilman, 5pm, \$5. Operation Interstellar Blakes, 9:30pm, \$3.

Jazz/new music

Rich Armstrong Quartet Starlight Room, 8pm-midnight. Bayadere, Noertker's Moxie Studio Six, Musicians Union Hall, 116 Ninth St; 575-0777. 7:30pm, \$8-10. Walter Earl Enrico's 7pm. Ezra Gale Quartet Albion, 3139 16th St; 552-8558, 6pm. Mike Greensill and friends Moose's, 7:30pm. Jeanne Hoffman Moose's, 12:30pm. Josh Jones Bacar, 8pm. Love Motel Jazz Quintet Rasselas, 1534 Fillmore; 346-8696, 6pm. Jason Myers Trio Houston's, 1800 Montgomery; 392-9280, 6pm. Larry Oleno The Piano, 1092 Post, 771-2022, 4:30pm. Opie Bellas Top of the Maik, 8:30pm. Juse Pinto Jazzfusion Rich's 93, 93 Ninth St; 621-6183, 4-9pm. Brittany Safranek, Dani Linnetz The Canvas, 8-11pm. Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069, 6:30-10pm. Ted Shafer's Dixieland Jazz Band Les Joulines, 8pm. Suisol Bruno's, 9pm. Vesuvio Jazz Jam with Shan Kenner Vesuvio, 255 Columbus; 362-3370, 4pm.

Bay Area

Johnny Bones Downtown, 8pm. The pianist performs. Freedom Project, Eli Sundelson Trio Jaz-school, La Note, 2377 Shattuck; (510) 845-5373, 4:30-5:30pm. Chris Shot, Ben Graves A Cuppa Tea, 3202 College, Berk; (510) 420-0196. 'Sunday Jazz Jam Session' Bluesville, 131 Broadway, Oakl (510) 893-6215, 7pm. 'Compositions by Tom Swafford' Berkeley Art Center, 1275 Walnut, Berk; (510) 644-6893.

Continued on page 85

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Dean Del Ray
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8:30 PM \$5 Electric Eggplant
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8:30 PM \$5 Open Mike w/ Dayla Soul...7:30
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8/16 - ETIENNE DE ROCHER ORCHESTRA,
DAWN McCARTHY, THE DEAD COUSIN
8/17 - NADINE'S WILD WEEKEND W/ HOPE CHILD,
ROBERTA DONNAY, JIM GREER,
BETH WATERS ESSENCE
8/18 - NADINE'S WILD WEEKEND W/ RAY'S VAST
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Sunday 12

From page 83

7:30pm, \$10. Featuring 024c, Matt Ingalls, Hadley McCollum.

Steve Turre Quintet *Yoshin's*. 2 and 8pm, \$5-22.

Folk/world/country

Arte y Compás *Timo's Restaurant*, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalucia, Southern Spain.

'Tabla Beat Science' Stern Grove, 19th Ave and Sloat, 252-6252. 2pm, free. The artists featured on the album *Tabla Beat Science - Tabla Matrix*, including Zakir Hussain, Karsh Kale, Ustad Sultan Khan, Bill Laswell, and Talvin Singh, perform.

Tony McMahon *Johnny Foley's*. 9pm. Tropical Vibrations *The Ramp*. 4pm.

Bay Area

Dyin 2 Live, Rebel, Little Larry, Koont, Nico Love, DJ Boo Ashkenaz. 9pm, \$10. Benefit concert for Berkeley High School Ki-Swahili Club.

'Say Yo Business' CD-release concert La Peña Cultural Center. 5 and 7:30pm, \$20. Linda Tillery and the Cultural Heritage Choir perform; Eric Bibb opens.

'Smythe's Accordion Festival' 21 Grand, 21 Grand, Oakl. (510) 444-7263. 4-10pm, \$6-10. The program features Ricky Rakim, Duckmandu, members of Sexfresh, the Lemon Lime Lights, the Left Coast Improv Group, and others.

Waikiki Steel Works *Cato's Ale House*. 6-9pm.

Dance clubs

Barefoot Boogie *Rhythm and Motion*, 1133 Mission; 905-6413. 7:30-11:30pm, \$8.

Freestyle dancing.

Bionic *The Tap*. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Brainwash 5-8pm. Turtle spins drum 'n' bass.

Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.

Club Havana *Jelly's*. 4pm, \$7. Latin music with DJ Ivette Fuentes and guest, Charanson. 10pm, \$5. "Keepin' It on the Water," official Second Sunday party.

Compression *An Sibin*. 6-10pm. Rare music with residents. 10pm-2am, \$3. Drum 'n' bass with rotating residents.

Dub Mission *Elbo Room*. 9pm-2am, \$4. With DJs Vinnie and Sep.

Entropy *Charlie's Club*, 309 Cottland, 206-9367. 9pm-2am. Electro, industrial, synthpop with DJs Feist and Hasenphucket.

Freedom *Galaxy*. 6pm-2am. House music with rotating residents.

Karma *Bas*. 10pm, \$5. Funk and house with Jerry Ross.

Loqui *Cellar*. 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Javate.

Mad Dog in the Fog 3pm. Kiki and Shawn spin northern soul.

Pleasuredome *Club Townsend*. 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.

Rebirth 330 *Ritch*. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Key, and Will.

Reggae Sundaze *Nickie's BBQ*. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.

Second Sunday *Kelly's Mission Rock*, 817 China Basin; 626-5355. noon-10pm. With She DjHana, Jenö, Julius Papp, Mike Ameci, Ben Doren, Ean Golden, Ellen Ferrato, M3, Sen Sei and David Coleman, Behrouz, and Paul Hemming.

Select Sundays *Blind Tiger*. 9pm-2am, \$5. With the Unsung Heroes.

Spundae *Ten 15 Folsom*. 9pm-6am, \$5. With Max Graham.

Sublime Sundaze *Club 238*, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psy-chobert, and Explicit spin trance.

Continued on page 86

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MON 8/13 7:30 PM	BROKEDOWN OPRY
TUE 8/14 8:30PM	FLUFF GRRRL PCP ROADBLOCK (VA) KOJAK (VA), CLITLER KILL THE HIPPIES (MI)
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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Sunday 12

From page 85

Sundae Saloon King Street Garage. 6-11pm, \$5.

Country dancing with rotating residents.

Sunday School Sino-Drift. 8pm-4am, \$10.

House and downtempo with residents.

Sushi 26 Mix. 7-midnight, \$5. With DJ Gray

and rotating residents.

T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Mystery Night Radio. 8pm-2am.

Oakland Reggae Eli's Mile High Club. 10pm-2am.

With Namane and Rolo 1-3.

Summer Sundays Club Fusetti. 10pm. World

beat and house music.

Classical

Chamberlain String Quartet National Shrine of St Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donations requested. The quartet performs an all-Dvorak concert.

'Otello' Mann Chapel at the Presidio, Fisher Loop off Sheridan; 664-1728. 7:30pm, \$10. Richard Clark, Elfrieda Langemann, Jo Vincent Parks, Rosalee Szabo, and Kerrilyn Renshaw perform excerpts from the opera.

Sumo The Top. 9pm, \$5. Hip-hop and funk with guest Romanowski.

Tranquility Base 26 Mix. 9pm-2am, free. With DV Tram and Jonas Judd.

Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Bay Area

Underground Lounge Radio. 4pm-2am. '60s and '70s music.

tuesday 14

Rock/blues/hip-hop

California Guitar Trio, Jesse Cook Great American Music Hall. 8pm, \$23.

Joe Craven, David Jacobs-Strain Duo Biscuits and Blues. 9pm, \$7.50.

Fluff Grrrl PCP Roadblock, Kojak, Clitter, Kill the Hippies Kimo's. 8pm, \$5.

Jayde, Cyoakha Grace, Marcia Juell Hotel Utah. 8:30pm.

Steve Lucky and the Rhumba Bums Top of the Mark. 8:30pm.

Lucky Strike Saloon. 9:30pm-1:30am.

'New Roots to Hip Hop' Last Day Saloon. 9pm, free. Hosted by Felonious.

Oscar Myers' Bluesbeat Boom Boom Room. 9:15pm, \$1.

Phantom Limbs, Fleshies, Subtonix, Dory Tourette and the Skirheads Bottom of the Hill. 9pm, \$6.

Youngblood Brass Band Justice League. 9pm. Youth Gone Wild, B-Phase, Gun Crazy, Chica Paradise Lounge. 8:30pm, \$7.

Bay Area

Steve Gannon Band, Mz. Dee Blakes. 9:30pm, \$4.

Jazz/new music

Scott Amendola Bacar. 10pm.

Sergio Caputo Top of the Mark. 8:30pm.

Dick Conte One Market Restaurant. 5:30pm.

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.

Downtown Uproar Make-Out Room. 8:30pm, \$6.

Kevin Gibbs and Ruth Davies Moose's. 8pm.

Monk's Music Simple Pleasures Cafe. 8-10:30pm.

Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Jennifer Wagner and Aaron Greenblatt Enrico's. 7pm.

Ronald Wilson Quintet Les Joulins. 8pm.

Bay Area

Anthony Brown and the Asian American

Orchestra Yoshi's. 8 and 10pm, \$18-22.

The

12th Annual Eddie Moore Jazz Festival. See 8

Days a Week, page 63.

'Jazz Improv Jam Session' Black Dot Cafe, 2330

International, Oakland; (510) 533-6629. 9-11pm,

\$3.

Folk/world/country

'Irish, Pop, and More' Johnny Foley's. 8:30pm,

free.

Bay Area

Northern California Songwriters Association

open mic Freight and Salvage. 8pm, \$4.

Folk/world/country

Nobody from Ipanema Elbo Room. 9pm, \$6.

Freight open mic Freight and Salvage. 8pm.

Bay Area

Tom Rigney and Flambeau Ashkenaz. 9pm, \$8.

Continued on page 89

Jazz In Flight Presents the 12th

Eddie Moore Jazz Festival

August
13-19

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GUARDIAN



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Jazz In Flight Concert Series Programs
and Artists subject to change.

Monday August 13 8 AND 10 PM \$35 reserved, \$22 general

Anthony Brown's Asian American Orchestra "Celebrating the Spirit of Lester Bowie"

with Don Moye and Bob Stewart

Anthony Brown's Asian American Orchestra will premiere a newly commissioned work commemorating the music and spirit of Lester Bowie. Long time Bowie collaborators tubaist Bob Stewart from Brass Fantasy and percussionist Famoudou Don Moye, who shared 30 years with Lester in the Art Ensemble of Chicago, will join the Orchestra in this tribute concert opening the 12th Annual Eddie Moore Jazz Festival.

Tuesday August 14 8 AND 10 PM \$35 reserved, \$22 general

David S. Ware Quartet

with William Parker, Matthew Shipp and Guillermo E. Brown

For over two decades, Ware has been honing his chops as a tenor-sax player and has recorded with Cecil Taylor in the mid-'70s and Andrew Cyrille's Maono in the '80s. This Quartet plays Jazz for the 21st century.

Wednesday August 15 8 AND 10 PM \$35 reserved, \$22 general

8 Bold Souls

Ed Wilkerson's Stunning Octet from Chicago

This AACM-based octet led by Chicago saxophonist/composer Ed Wilkerson is one of the wittiest and most engaging new-jazz ensembles going. The unusual instrumentation—two reeds, two brass, cello, bass, tuba, and drums—provides a distinctive, bottom-heavy edge, and Wilkerson's compositions accentuate that without skimping on melody or rhythmic drive.

Thursday August 16 8 AND 10 PM \$35 reserved, \$22 general

Oliver Lake Steel Quartet

Master Alto Saxophonist Meets Steel Drums

Veteran alto saxophonist Lake last graced the Festival stage in the unique Trio 3 + 1 in 1994. In his newest group, he plays off of the resonant rhythms of a steel drum. The Quartet includes Reginald Washington, Damon Duewhite and Lyndon Achee.

Friday August 17 8 AND 10 PM \$50 reserved, \$26 general

Saturday August 18 8 AND 10 PM \$50 reserved, \$26 general

Paul Motian Quintet

with Joe Lovano, Bill Frisell, Ed Schuller and Billy Drewes

This special edition of the Paul Motian Quintet reunites for this one-time event. The renowned drummer rejoins former bandmates Bill Frisell, Ed Schuller and Joe Lovano, with Billy Drewes standing-in for the late Jim Pepper.

Sunday August 19 SPECIAL 2 PM MATINEE AND 8 PM \$20 general

Pieces of Time

Percussion Quartet led by Andrew Cyrille
with Don Moye, Obo Addy and Tani Tabbal

The Festival closes with a reunion of sorts, a continuation of percussive music. It began with the landmark 1983 recording with Andrew Cyrille, Don Moye, Milford Graves, and Kenny Clarke. Few free-jazz drummers play with a tenth of Cyrille's grace and authority. His energy is unflagging, his power absolute, tempered only by an ever-present sense of propriety.

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INFO: www.jazzinflight.org

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PIER 23
 Wednesday, Aug 8 SALSA DANCE CLASS WITH RON 8:30pm ORQUESTA SOROA 10pm
 Thursday, Aug 9 THE JAZZ KNIGHTS FEATURING ROBERT STEWART 10pm
 Friday, Aug 10 SLAPTONES 10pm
 Saturday, Aug 11 RED DI REGGAE 10pm
 Sunday, Aug 12 CHARLES MCNEAL & COMBUSTION FUNK/SOUL 5-9pm
 Monday, Aug 13 WHOAA! STRAIGHT AHEAD JAZZ 9-12pm
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 WED 8/8 WAVE MANIPULATION HIP HOP R&B, REGGAE, DANCEHALL WITH DJ'S SCOTTY FOX, BARBECUE D, SWITZER, YB, ZOE & IDA \$5/10PM
 THURS 8/9 BIG TAKEOVER AND GIANT SWING REGGAE ROOM: JAH YEEZ, JAH DOLE AND PHR HIP ROOM: TED SHRED, BOB TEE, TARA, AND CANDICE OPEN FOR DINNER & COCKTAILS AT 7PM GUESTLIST INFO @ WWW.STORYVILLESF.COM
 FRI 8/10 TRUE SKOOL LIVE PERFORMANCE BY THE FROM THE PLANK YH & LIVIN 8 PLACE BLIND, WITH DJ'S CLOCKWORK, JAH YEEZ, REIN THE VINYL ARCHAEOLOGIST & JAH YEEZ INFO @ WWW.TRUE-SKOOL.COM \$20/9PM
 SAT 8/11 DINNER AND COCKTAILS WITH TRANSMISSION TRIO NO COVER / 9PM THE FLAVA! WITH HIP HOP DJ'S JAH YEEZ, TED SHRED, MH DOG AND JAH YEEZ, JAH YEEZ, TED SHRED, MH DOG AND JAH YEEZ, GUESTLIST INFO @ WWW.STORYVILLESF.COM
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W
 8/8 Sublime Jazz JACK WEST & CURVATURE 10PM

Th
 8/9 Soul/R&B LEDISI WITH ANIBADE and DJ IJ 10PM

F
 8/10 Retro Scooter Lounge Kings Classic Presents HIPHUGGER With the NICK ROSSI SET 10PM

Sa
 8/11 Dark Mysteries 90 DAY MEN HEART OF SNOW SYNCOPATION 10PM

Su
 8/12 Musical Storytelling SONNY SMITH AND CAPTAIN FAT ASS 8:30PM

M
 8/13 Singers/Songwriters ERIC SHEA & MOLLY TUTTLE'S MONDAY NIGHT HOOT 9:30PM

Tu
 8/14 Country Infected Jazz JIM CAMPILONGO AND BOBBY BLACK 9:30PM

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 8/17 THE CHANDELIER, HOLY KISS, OJ ULTRAVIOLET

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POTION
AMEE PORTER
BEN GRAVES
 SAT AUG 18 \$10 DOOR @ 8:30PM
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**events
calendar**

Tuesday 14

From page 86

Dance clubs

Asia Africa Arabia *Nickie's BBQ*, 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

Blissville Make-Out Room, 10pm, \$3. Psychedelic, funk, and dub.

Broadway Studios 7-9pm. Swing dancing lessons.

Bruno's 9pm. Leisure League, electronic dance music.

Development AsiaSF, 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Down There 26 Mix, 7pm. Ben Wa spins jazz and funk. 9pm-2am. Hip-hop and down-tempo with residents Monkey and Stef.

Familia Royale, 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am, free. Indie, twee, Bratpop, art-school punk, and more.

Frizar Galaxy, 9pm-2am, \$3. Progressive house with rotating residents.

F#@! Tuesdays Backflip, 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

Impulse An Sibin, 10pm-2am. Techno with rotating residents.

Light Brit Oxygen Bar, 9pm, free. With DJ Alaric.

Mayonnaise Skylark, 3089 16th St; 621-9294. 10pm. House music.

Members Only Bohemia Bar, 1624 California; 474-6968. 10pm-2am. '80s music with rotating residents.

Node Pow! A Cocktail Lounge, 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.

Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.

Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hal Trick Jonny, and Asti Spumanti.

Wax Sacrifice, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Mindbender Radio, 4pm-2am. '80s dance kitsch to DIY.

Posh Shattuck Down Low Lounge, 2284 Shattuck, Berk; (510) 548-1159. 9pm-2am.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Smooth Grooves Club Finetti, 9pm. Hip-hop and R&B with Phiness and Qwest.

Classical

Oakland Symphony First Covenant Church, 4000 Redwood, Oakl; (510) 428-3172. 7pm, \$8. The public sing-in session is led by Michael Morgan and features works by Brahms and Haydn.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

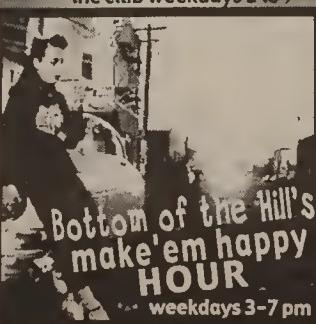
wednesday 8

Around town

'How to Buy a Business' 1426 Fillmore, Ste 201; 567-8002, ext 11. 7pm, free. Learn all you need to know about buying a business.

'Parkinson's Disease: Where Are We Going?' Health Sciences West, Rm 300, UCSF Parnassus Campus, 513 Parnassus; 476-6547. 12:10-1pm, free. Dr. Michael

Continued on page 90

Bottom of the Hill			
info line: 621-4455			
ALL SHOWS 21 AND OVER UNLESS OTHERWISE STATED			
Wed 8/8	9pm	KOBALD	with members of Brian and Chris
9:30	\$5	THE RUM DIARY	
9:30	\$5	MAXWELL HORSE	
Thu 8/9	9:30	DRESSY BESSY	
9:30	\$7	THE ORANGE PEELS	
9:30	\$7	IFFY	
Fri 8/10	10:00	TIME IN MALTA	
10:00	\$7	THRICE	
10:00	\$7	ELEVENTEEN	
Sat 8/11	9pm	SUPER DRAG	21+
9pm	\$8	THE SMARTIES	
9pm	\$8	CITIZEN FISH	
9pm	\$8	J CHURCH	
9pm	\$8	DING DANG	
Sun 8/12	9:30	TRISTEZA	
9:30	\$7	90 DAY MEN	
9:30	\$7	SAPPINGTON	
Mon 8/13	9:00	AMPERSAND	
9:00	\$5	WESTERN	
9:00	\$5	TBA	
Tue 8/14	9:00	PHANTOM LIMBS	
9:00	\$6	FLESHIES	
9:00	\$6	SUBTONIX	
9:00	\$6	DORY TOURETTE &	
9:00	\$6	THE SKIRTHEADS	
UPCOMING			
Wed 8/15	9pm	TED LEO/PHARMACISTS	
9pm	\$7	JUNO	
9pm	\$7	QUALS	
Thu 8/16	9pm	GRANFALOON BUS	86
9pm	\$6 in advance	MUSIC NIGHT	
9pm	\$8 at the door	VIRGINIA DARE	
9pm	\$8 at the door	GUY CAPECELATRO	
9pm	\$8 at the door	COREY PORTER	
9pm	\$8 at the door	ED'S REDEEMING QUALITIES	
9pm	\$8 at the door	ED'S REDEEMING QUALITIES	
9pm	\$8 at the door	FUNNY BUNNIES	
9pm	\$8 at the door	MEMBERS OF FUCK	
9pm	\$8 at the door	100 WATT SMILE	
9pm	\$8 at the door	SPURS OF THE MOMENT	
9pm	\$8 at the door	MIKE WOLSTAT	
9pm	\$8 at the door	THE BUCKETS	
9pm	\$8 at the door	WARM WIRES	
9pm	\$8 at the door	DIRT BOMBS	
9pm	\$8 at the door	THE BELLRAYS	
9pm	\$8 at the door	LORDS OF ALTAMONT	
9pm	\$8 at the door	Nadine's Wild Weekend	
9pm	\$8 at the door	SPLIT LIP RAYFIELD	
9pm	\$8 at the door	JOAQUINA	
9pm	\$8 at the door	VIRGIL SHAW	
9pm	\$8 at the door	MATT WARD	
9pm	\$8 at the door	HIM	
9pm	\$8 at the door	DAVE PAVKOVIC'S EXCITING TRIO	
9pm	\$8 at the door	WINFRED E. EYE	
TUE 8/21 ARAB ON RADAR			
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08/23 nortec collective: bostich, panoptica, and fossible with dj mauricio (joypad)

08/24 n:CODE + d:CODE

08/25 a guy called gerald - andy caldwell - capitol A - j boogie - tomas - sos (pm)

08/31 d:CODE

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Wednesday 8

From page 89

Aminoff presents a discussion about the clinical features, possible causes, and new treatments of the disease.

Stress Reduction Program Osher Center for Integrative Medicine, 1701 Divisadero, Ste 150; 353-7718. 7-9:30pm, \$250-300. Learn how to relax through exercise and medita-

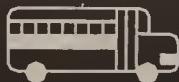
tion. This program meets weekly through Sept 19.

'A Turkish Odyssey' Asian Art Museum, Golden Gate Park (near 10th Ave at Fulton); 379-8801. 6-10pm, \$10-15. This event, affiliated with the "Empire of the Sultans: Ottoman Art from the Khalili Collection" exhibit will feature belly dancing lessons, West Asian music, a film screening, and tasty West Asian treats.

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CALIFORNIA ACADEMY OF SCIENCES

Golden Gate Park

Aquarium Natural History Museum Planetarium

Authors

Debra Ginsberg *A Clean Well-lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author appears for a reading, discussion, and signing of *Waiting: The True Confessions of a Waitress*.

Eric Meyers Hotel Rex, 562 Sutter; 982-DECO. 7:30pm, \$5-10. The author appears to discuss and sign his latest design book, *Screen Deco: A Celebration of High Style in Hollywood*.

Bay Area

Robert Clark Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author reads from his new novel, *Love among the Ruins*.

Keba Armand Konte LMNO, 827 Washington, Oakland; (510) 625-7990. 6-9pm, free. Book-release party and signing for the author's photomontage on wood art.

thursday 9**Around town**

Benefits Counseling Session UCSF Cancer Resource Center, 2356 Sutter, First fl; 885-

3693. 3-6pm. Learn how to access disability income benefits through public and private programs. Call the Cancer Resource Center for an appointment.

'Café by the Bay' Jewish Family and Children's Services, 2150 Post; 449-3854. 2-4pm. Marie Brandstetter speaks about her experiences fleeing Poland during the Holocaust.

'Making the Move from Tactical Communications to Strategic Consulting' Commonwealth Club, 595 Market; (510) 832-5255. 8:30-10am, \$15-25. Joshua Greenbaum leads this workshop.

'Savings 101' Consumer Credit Counseling Service Downtown Offices, 150 Post; 788-0288. 6-7:30pm, free. This workshop will teach you how to start a savings account.

Town Hall Meeting San Francisco Public Library, Main Branch, 100 Larkin, Latino Hispanic Community Rm; 557-4400. 5:30-7:30pm. The National Lawyers Guild and the SF Human Rights Commission host a meeting on how county jails affect transgender people.

'Understanding the Mortgage Process' SF City College, 800 Mission, Rm 318; 788-0288. 6-8pm, free. This workshop will teach you everything you need to know about the mortgage process.

'Women in Construction Orientation' Chinese for Affirmative Action, 17 Walter U. Lum Place; 274-6760. 6-8pm. Learn about jobs for women in the construction field.

World Footbag Championships Theater Artnind, 450 Florida; 621-7797. 7:30pm, \$10-15. See 8 Days a Week, page 63.

Bay Area

'Best Sea Kayaking Trips to Northern California' REI, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Roger Schumann and Jan Shriner lead a slide presentation on kayaking.

'Lawyers in the Library' Oakland Main Library, 125 14th St, Oakland; (510) 238-3134. 6-8pm (advance sign-up, 5pm). Free legal assistance and referral.

Authors

Ian Phillips Books Inc., 2275 Market; 864-6777. 7:30pm, free. The author reads from his book, *Diek Deconstruct: Literotica for the Satirically Bent*.

Michael Ruhman *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author of *The Soul of a Chef* appears.

Cecilia Tan Borderlands Books, 866 Valencia; 824-8203. 8-9pm, free. The science fiction and erotica writer reads from her first novel, *Veldere*.

Bay Area

Debra Ginsberg Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free; Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. 7pm, free. The author appears for a reading, discussion, and signing of *Waiting: The True Confessions of a Waitress*.

Roger Rapoport and Bob Drews Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The authors of *I Really Should Have Stayed Home* read their stories and discuss their travels.

John Robbins Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author speaks about *The Food Revolution: How Your Diet Can Help Save Your Life and the World*.

friday 10**Around town**

'American Craft Council Craft Show' Herbst and Festival Pavilions, Fort Mason Center, Marina at Laguna; 896-5060. 10am-8pm, \$8. The craft show features works by more than 350 artists. Through Sun/12.

Art Writing Conference San Francisco Art Institute, Lecture Hall, 800 Chestnut; 749-4563. 7:30pm, \$4-6. Essayist and curator Libby Lumpkin lectures at this conference.

Bay Area

'Listening to Succeed' Peninsula Works, 271 92nd St, Daly City; (650) 998-1432. 10:30am-noon, free. Learn how to develop listening skills.

'Recess! Play Night for Grownups' Lakeshore Avenue Baptist Church, 3534 Lakeshore, Oakl; (415) 885-5678. 7:30-10pm, \$20. Adults can partake in group games and fun activities.

Authors

Alice Hoffman *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author appears to talk about her new novel, *Blue Diary*.

saturday 11**Around town**

Alamo Square Flea Market Scott, between Fulton and Hayes; 673-7811. 9am-4pm. The 19th year of this annual flea market will in-

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American Craft Council Craft Show Herbst and Festival Pavilions, Fort Mason Center, Marina at Laguna; 896-5060. 10am-6pm, \$8. See Fri/10.

The Impact of Globalization on El Salvador New Valencia Hall, 1908 Mission; 864-1278. 7:30pm, \$2 donation. Salvador Duarte will speak about neoliberalism and free trade in El Salvador.

Nihonmachi Street Fair Japantown, Post and Buchanan; 771-9861. 11am-5pm, free. The festival features various food and arts and crafts booths, live musical performances, and games and activities for kids. Through Sun/12.

Pistahan 2001 Yerba Buena Center for the Arts, Third and Mission Sts; 989-8088. 11am-7pm, free. See 8 Days a Week, page 63.

World Footbag Championships Civic Center Plaza, (510) 525-9178. 9am-5pm, free; Theater Artaud, 450 Florida; 621-7797. 7:30pm, \$10-15. See 8 Days a Week, page 63.

Bay Area

'Air Expo' Moffett Field, NASA Ames Research Center, Mountain View; (650) 562-3665, www.airshournetwork.com. 9am-5pm, \$10-15. The show features displays of new gadgets, techno-toys, and some of NASA's latest research projects, plus aerial performances in historic and futuristic aircraft. Through Sun/12. See 8 Days a Week, page 63.

Tibetan Arts Festival Sanchez Arts Center, 1220 Linda Mar, Pacifica; (415) 355-1882. 11am. The Tibetan Dance and Opera Company host this festival, which includes Tibetan prayer ceremonies, art displays, film screenings, food, information booths, and performances.

Benefits

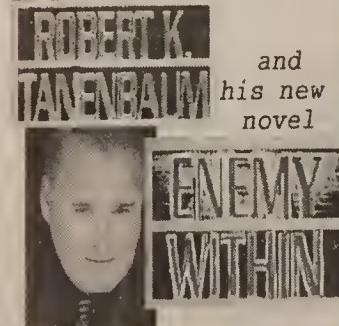
Benefit for Little Kids Rock Urban Color Art Gallery, 2221 Filbert; 602-6317, www.littlekidsrock.org. 8-1am, \$15. The benefit for the Little Kids Rock, a nonprofit organization that provides instruments and music lessons to youth, will feature live music by Jimmie Crack Corn.

Bay Area

'Body Tales' Hillside Community Church, 1422 Navellier, El Cerrito; (510) 649-1791. Olivia Corson performs an improvisational movement theater piece; proceeds help Lysa Castro, Body Tales assistant and cofacilitator, who is recovering from an automobile accident.

BORDERS' moment no. 79

Book Reading By World Renowned Mystery Writer



WEDNESDAY, AUGUST 15
6:30PM

BORDERS'
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400 Post St. SF 94102
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Authors

Victoria Zackheim Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author reads from *The Bone Weaver*.

sunday 12

Around town

American Craft Council Craft Show Herbst and Festival Pavilions, Fort Mason Center, Marina at Laguna; 896-5060. 10am-5pm, \$8. See Fri/10.

Nihonmachi Street Fair Japantown, Post and Buchanan; 771-9861. 11am-5pm, free. The festival features various food and arts and crafts booths, live musical performances, and games and activities for kids. Through Sun/12.

'Pistahan 2001' Yerba Buena Center for the Arts, Third and Mission Sts; 989-8088. 11am-7pm, free. See 8 Days a Week, page 63.

World Footbag Championships Civic Center Plaza, (510) 525-9178. 9am-5pm, free; Theater Artaud, 450 Florida; 621-7797. 7:30pm, \$10-15. See 8 Days a Week, page 63.

Telephone demonstration Under One Roof, 549 Castro; 503-2300. 11am-1pm, free. John L. Darby, chair of the Administrative Committee of the California Tele-

phone Access Program, demonstrates special telephone equipment and services for people with functional limitations of hearing, speech, vision, mobility, and cognition.

'A Woman Wrapped in Silence: Mary in Art' Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3638. 1:30pm. Ed Burke lectures.

World Footbag Championships Civic Center Plaza, (510) 525-9178. 9am, free. See 8 Days a Week, page 63.

Bay Area

'Air Expo' Moffett Field, Ames Research Center, Mountain View; (650) 562-3665, www.airshournetwork.com. 9am-5pm, \$10-15. See 8 Days a Week, page 63.

'Nihonmachi Street Fair' Japantown, Post and Buchanan; 771-9861. 11am-5pm, free. See Sat/11.

'Pistahan 2001' Yerba Buena Center for the Arts, Third and Mission Sts; 989-8088. 11am-6:30pm, free. See 8 Days a Week, page 63.

Hands-on Bicycle Repair Clinic REI, 1338 San Pablo, Berk; (510) 527-4140. 11am-noon, free. Learn how to make front and rear derailleur adjustments on your bike.

Benefits

Dyin 2 Live, Rebel, Little Larry, Koont, Nico Love, DJ Boo Ashkenaz, 1317 San Pablo,

Berk; 9pm, \$10. Benefit concert for the Berkeley High School Ki-Swahili Club.

monday 13

Authors

Whitley Strieber Booksmith, 1644 Haight; 863-8688. 7pm, free. The author appears for a reading and book signing.

Michelle Tea Adobe Bookshop, 3166 16th St; 864-3936. 8pm, free. The author appears to read from *The Chelsea Whistle*.

tuesday 14

Around town

'Case Furniture in the DAR Collection' Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 249-9234. 7:15pm, \$7. Patrick M. Sheary of the DAR Museum in Washington, D.C., lectures.

'Life After Stroke: A Guide for Survivors' Herbst Hall, Second Floor, UCSF/Mount

Zion, 1600 Divisadero; 476-4394. 12:10-1pm, free. Gary M. Abrams discusses stroke prevention and ideas for improving recovery after a stroke.

Bay Area

'Lawyers in the Library' Piedmont Ave Branch Library, 160 41st St, Oakland; (510) 597-5011. 6-8pm. Free legal assistance and referral; call ahead for instructions.

'Truth and Propaganda in Politically Correct America' Independent Institute, 100 Swan, Oakland; (510) 632-1366. 6:30-8:30pm, \$7-30. Reservations required. Larry Elder lectures on this topic.

Authors

John Fulton and Brad Kessler A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The authors appear to discuss and sign their debut books.

E. Lynn Harris San Francisco Main Library, 100 Larkin; 557-4277. 6:30pm, free. The author reads from his new book, *Any Way the Wind Blows*.

Continued on page 92

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events

calendar

around town, authors,
attractions & benefits

From page 91

attractions/kid stuff

California Academy of Sciences Golden Gate Park, 750-7145. Daily, 9am-6pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "The Elk Collection: Changing Traditions in Native American Art." Sat: Expert origami folder Yoshiki Hirabayashi demonstrates his talents, 1-3pm, free. Tues: Michael and Christine Fong lecture on fly-fishing, 7:30pm, \$8-12.

Crissy Field Center Presidio, Blvd 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. The national park, set in a restored tidal marsh offers, multicultural programs, activities, and resources that promote an eco-friendly environment. Sat: Take a tour of Crissy Aviation, 1-2pm. Sun: Learn how to rid your home and garden of pests without harmful chemicals, 1-3pm, free.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm, Thurs-Tues, 10am-6pm. \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: A staged reading of Robert Clyman's "The Secret Order" is performed, 7pm. Fri: Teachers compete for the title of "Iron Science Teacher," noon-1pm. Sat: Screen Jan Kravitz's film, *Drive-in Blues*, 2pm. Sun: Screen *Keepers of the Frame*, a documentary on film preservation and restoration, 2pm.

HANG kids summer arts programs Canvas, 1200 Ninth Ave; 504-0070. Fri, 2-3:30pm. \$5. Children ages four to eight can indulge their artistic sensibilities with a "painted wall hanging" activity.

Herbst International Exhibition Hall 385 Moraga Avenue; (415) 861-9838. Daily, 10am-8pm. \$9. The current exhibit focuses on medieval to modern torture devices, featuring more than 100 instruments culled from the Criminal Medieval Museum of San Gimignano, Italy. Wed: Sydney Levy of the International Gay and Lesbian Human Rights Commission lectures on the topic of "Torture Against Lesbians, Gays, Bisexuals, and Transgender Today," 7pm.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm, \$6-7. The museum has exhibits and activities for kids. Sat: "Saturdays Are Special" focuses on origami books, 1-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: Listen to the "music of the sea" aboard the *Balclutha*, 3-3:45pm, free. Sun: Learn about San Francisco Bay ferryboats, 3-3:45pm.

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "The Science of Oz." Sat: Single parents can find support and community at this event, 4-8pm.

Chabot Space and Science Center 10000 Skyline, Oakl.; (510) 336-7300. Tues-Sun, 10am-5pm. \$5.50-8. The state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Wed-Sun: A workshop on paper airplanes is held, Wed-Fri, 12:30-2pm and 2:30-4pm; Sat-Sun, 11am-1pm and 2-4pm.

Children's Fairyland 699 Bellevue, Oakl.; (510) 452-2259. Mon-Fri, 10am-4:30pm; Sat-Sun, 10am-5pm. \$6. The children's storybook theme park features programs and performances that encourage children's education and imagination. Current performances include the puppet show *The Princess and the Swineherd*. Sat: The Puppetry Exhibit features everything you ever wanted to know about puppets, 10am-4pm; "We Believe: the Dreams for Kids Celebration" will feature a concert by Cotton Candy Express, 6-9pm. Sun: Make your own marionette, 10am-4pm; the Fratello Marionettes perform, 1pm; Peanut Butter Puppet Theatre performs, 2pm.

Dunsmuir Historic Estate 2960 Peralta Oaks Court, Oakl.; (510) 615-5555. Sun, noon-3pm. \$4-5. The estate invites families to take a tour of their grounds and enjoy live performances at their "Family Sundays" events. **Fiddler on the Roof, Jr.** Julia Morgan Center for the Arts, 2640 College, Berk; (510) 527-5939. Fri, 7:30pm; Sat-Sun, 5pm. \$8-12. Children in the Stage Door Conservatory's On Broadway program perform this musical production.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather" and

"Science in Toyland." Wed: Sculptor Kirk Rademaker demonstrates sand-castle building, noon-2pm.

Oakland Museum of California 1000 Oak, Oakl.; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Current exhibits include "The Rustler Ranch Mastodon Project." Wed: Celebrate Grandparents' and Grandkids' Day. Sun: Author Jerry Nicosia signs and talks about her new book, *Home to War: A History of the Vietnam Veteran's Movement*, 1pm, free.

USS 'Hornet' Museum Alameda Point, Alameda; (510) 521-8448, ext 0. Daily, 10am-5pm. \$5-12. The permanently docked aircraft carrier houses plenty to see and do.

every week

Chinese music lessons Chinese Culture Center, 750 Kearny; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum Cafe, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

Gaelic football and hurling Kezar Stadium, Frederick at Stanyan; 289-2044. Sun, 11am-5pm. \$6. Through Sun/19. Enjoy competitive football and hurling games between opposing teams from around northern California.

Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Lee Nahenahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian are not required.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Various locations; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

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art

Art listings are compiled by Sarah Hau. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list cafe exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography

655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940." Seventy images by 32 photographers. "Intimate Eye: The Paintings and Photographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run through Sept. 30. "Cloudscapes: Photographs by Ansel Adams." Twenty images by Ansel Adams. Through Dec. 8.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours on first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "Views of Islamic India." Ten prints by Thomas and William Daniell. "Zen: Paintings and Calligraphy, 17th-20th Centuries." Sixty-six works by Japanese monk-artists. "Empire of the Sultans: Ottoman Art from the Khalili Collection." Over 200 objects from the Ottoman empire. All exhibits through Oct. 7.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange: California Citrus Label Art" Orange-crates labels. The state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant (its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sept. 30. (Westbrook)

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug. 26. "After the War: European Artists' Books 1945-1955." Books by artists in postwar Europe. Through Sept. 2. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." More than 50 prints by Ed Ruscha. Ed Ruscha's work stylishly depicts aspects of American things made iconic by film and TV. He's made deadpan serial photographs of motel swimming pools and aerial views of parking lots. The current exhibition of his prints at the California Palace of the Legion of Honor includes works, dating from 1966 to 2000 that were selected from a complete archive of 1,100 Ruscha graphic works,

which the museum recently acquired in its entirety. The compact show reveals the range of the artist's visual and conceptual interests. Through Sept. 9. (Westbrook).

Museo Ital Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Mostra 2001: Clay and Glass," works by five Italian-American artists. "Kathleen Capriano and George Ferrandi." Works by the Modesto Lanzone Mostra 1999 winners. Both exhibits through Sept. 2.

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "Shibori: Tradition and Innovation - East to West." Japanese traditional kimonos and recent fashion innovations in shibori (reception Wed/8, 5-7pm). Aug 9-Nov 25.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6; Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure" Sixty works from SFMOMA's permanent collection. Through Sept. 16. "Stranger Passing: Collected Portraits by Joel Sternfeld." Sixty-five large-scale color photographs. Through Oct. 2.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. Free. "Verdi by the Bay." A historical exhibition of Verdi performances. Through Sat/18. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Roots, Rhymes and Rage: The Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. "Hip-Hop Resource Lounge." A selection of readings, music samples, and video stations on hip-hop and how it has transformed throughout its history. "Rappers Delight (The Visual Avant-Garde of Hip-Hop)." Paintings, drawings, sculptures, and video by various artists. All exhibits through Thurs/12. .

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part one of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002. "Ancestral Ascent." Site-specific installation by Sophia Tsavalas. Through Nov. "Re-counting." Photo collage by Taraneh Hemami. Through Nov.

Museum of Anthropology 103 Kroeber Hall, No 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Oct. 1.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight photographs by David Bacon. Through Aug. 26. "Made in Oakland: The Furniture of Garry Knox Bennett." More than 80 pieces of furniture by Garry

critics choice: art

'Mission and Presidio 1776'

Through August 30, Skylight Gallery

The year 2001 marks San Francisco's 225th anniversary — that is, if you count the years the traditional way, beginning with the first Catholic mass on June 29, 1776. The San Francisco Main Library is celebrating with an exhibit of rare books, maps, photographs, and other artifacts related to the city's early years and the founding of Mission Dolores and the Presidio. Some of the history books date as far back as the 18th century; many of them are firsthand accounts of early exploration and colonization, with elaborate descriptions of all the pomp that accompanied the Spaniards' arrival. According to the accounts, taking possession of new territory involved a lot of solemn ceremonies, feasts, and "seraphic happiness." The show includes many images of Mission Dolores from the late 18th and early 19th centuries. Most of them seem strangely desolate; it's hard to imagine today's Mission District as such a vast expanse of empty land. Among the artifacts, an adobe brick and a handmade nail from the original building look as primitive as the two stone pestles used by Ohlone Indians of that era. Drawings and texts at the time describe the Indians variously as interesting, unclean, friendly, ugly, naked, and painted. The fact that the Ohlones were here long before the Spanish, however, doesn't seem to have much effect on our continued observance of 1776 as the city's founding date. The library exhibit touches on this contradiction, but it would have been interesting to explore it more fully. When did San Francisco become San Francisco, anyway? With the first Indian shelter? The first Spanish fort? Or with the official name change from "Yerba Buena" to "San Francisco"? How might we update the old timeline to reflect our own (hopefully) more enlightened age? Sun, noon-5 p.m.; Mon. and Sat., 10 a.m.-6 p.m.; Tues.-Thurs., 9 a.m.-6 p.m.; Fri, noon-6 p.m., San Francisco Public Library, Main Branch, 100 Larkin, Sixth floor, S.F. (415) 557-4277. (Lindsey Westbrook)



PHOTO OF MISSION SAN FRANCISCO DE ASIS, S.F., CAL. ESTABLISHED OCT 4, 1776 (1856). BY TABER. COURTESY OF SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY

Knox Bennett. Through Sept. 2. "A Legacy of Early California Paintings: The Shumate Collection." Paintings from the 19th-century art collection of Dr. C. Albert Shumate. Through Nov. 4.

galleries

Opening

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Wed, Fri-Sun, noon-6pm.

"Portraits in China," photographs by John Dailey. Through Sept. 7.

Jack Hanley Gallery 395 Valencia; 522-1623. Wed-Sat, 11am-6pm. Photographs by Justin Walsh (reception Thurs/9, 6-8pm). Aug 9-Sept 1.

Hourian Fine Art 1843 Union; 346-6400. Daily, 10am-6pm. "Four Seasons," Persian paintings, ceramics, handicrafts, and books (reception Fri/10, 6-9pm). Fri/10-Sun/19.

Lexington Club 3464 19th St; 863-2052. Daily, 3pm-2am. "Flash and Blood," photography by Jessie Trashed (reception Wed/8, 7-9pm). Through mid Sept.

Max Furniture 1633 Fillmore; 440-9002. Tues-Sat, 11am-7pm; Sun noon-5. "The Birthday Show," paintings by Rene Fressola and Jennifer Zangerle (reception Sat/11, 7-10pm). Aug 11-31.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Fuckshitup," large scale photographs of punk rock life by Janine Gordon (reception Sat/11, 6-8pm). Aug 11-Sept 1.

Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "Bowl Time," works by Bonita Cohn. Through Sept. 4.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Murphy and Cadogan Award Exhibition," part one features Ellen Babcock, Aryeh Bernabe, Jason Jagel, Seth Koen, Ellen Lake, Robert Linder, Heike Liss, Dennis McNulty, Laura Splan, and Kathryn Ward (reception Sept 5, 5:30-8pm). Aug 10-Sept 8; part two runs Sept 14-Oct 13.

Orele Silva Community Gallery 1594 Market; 553-8700. Call for hours. "Digital Art and Photography Exhibit," presented by Positive Art (reception Fri/10, 4-7:30pm). Aug 10-31.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Weave the Story Well," group

installation featuring prints, sculptures, paintings, and mixed-media works (reception Thurs/9, 5:30-7:30pm). Aug 8-25.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Mission Voices Exhibition," collaborative works by local artists and teens in youth organizations. Aug 9-24.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "Viscera," works by Mitchell Denney, Margaret Herscher, hore, Nancer LeMoins, and John Neilson (reception Sept 6, 5-7pm). Aug 10-Sept 22.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm.

"COA: Central Office of Architecture," recent works from the Los Angeles architectural firm (reception Thurs/9, 6-8pm). Aug 9-Sept 1.

Two of Hearts Studio 4147 19th St; 864-5551. Tues, Thurs-Sat, 11am-5pm; Wed, by appt.

"Icons," photo collages by S. Brett Kaufman (reception Fri/10, 6-9pm). Aug 10-Sept 22.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, Sat-Sun, noon-5pm;

Fri, 2:30-5:30pm; also by appt. "Aspects of the City," cityscapes by Maurice Lapp (reception Sat/11, 4-6pm). Aug 11-Sept 2.

Bay Area

Crucible 1036 Ashby, Berk; (510) 843-5511. Daily, noon-6pm. "Squared Triangle," minimalist art exhibit (reception Sat/18, 4-7pm). Aug 13-Oct 5.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. Works by Diana Greenleaf (reception Sat/4, 4-7pm). Through Wed/8.

"Alumni Exhibition 2001," multimedia group exhibition by 33 alumni of the M.A. and MFA degree programs (reception Sat/18, 4-6:30pm). Aug 14-30.

Your Local Gallery 1148 East 18th St, #14; Oakl; (510) 872-7326. Call for hours. "The One-Minute Show," over twenty Bay Area artists display their works for 60 seconds. Sat/11, 9:30pm.

Ongoing

Adobe Books 3166 16th St; 864-3936. Daily, noon-10pm. "The Red Man Show," portraits by local artists. Through Mon/20.

Art Institutes International 1170 Market; 865-0198. Call for hours. Faculty art show. Through Aug. 24.

Backstage Gallery 2134 Polk; 775-1440. Tues-Thurs, Sat, 11am-7pm; Fri, 11am-10pm; Sun, 11am-4pm. "Zygotic Episodes," work by Hawk Alfredson. Through Wed/8.

Balazos/Mission Badlands Gallery 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "Shots in the Dark," work of six music photographers. Through Sun/19.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Thurs, 10:30am-5:30pm; Sat, 11am-5pm. "Show Time," works by Rebeca Bollinger, Candice Hofer, Doug Hall, Martin Mull, Matthias Hoch, Henry Wessel, and others. Through Sat/18.

Build 483 Guerrero; 863-3041. By appt only. "Blobby," new works by Robert Bowen and Karen Salinger. Through Thurs/16.

California Institute of Integral Studies Natick Hall, Third floor, 1453 Mission; 575-6257. "Children of the Amazon," photo-

Continued on page 94

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Galleries

From page 93

graphs by Denise Zmekhol (reception Wed 15, 6-8pm). Through Aug 31.

Caneessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "35 Years of Art by Paul Lee," paintings, drawings, and tapestries (reception Sun/12, 4-8pm). Through Aug 30.

Commonwealth Club 595 Market; 621-8242. Mon-Fri, 8:30am-5:30pm. Paintings by Xavier Castellanos. Through Aug 30.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Amalgamation," sculpture, photography, and installation by various artists. Through Wed/15.

Dolby Chadwick 266 Sutter, Fourth fl.; 956-3560. Tues-Sat, 10am-6pm. Oil paintings by Fan Yang. Through Sat/18.

871 Fine Arts 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. "Ruscha Miscellany," works by Ed Ruscha. Through Sat/18.

Encantada 908 Valencia; 642-3939. Tues-Sun, noon-6pm; Fri-Sat, noon-8pm.

"Retablos, Nahual y Suenos." Calvin Barajas's *nahuatl* paintings are of unique hybrid creatures, with animal heads on human bodies, or vice versa. Some of them look a little awkward but none look more natural than *Walrus*, whose round, orange red stomach perfectly matches his grizzled walrus face. There's a twinkle in his eye and a tiny smile almost hidden behind heavy tusks and whiskers. The opposite gallery wall displays Barajas's *retablos*. Traditionally, *retablos* are Mexican votive images that pay tribute to a favorite saint or virgin, but Barajas's paintings are a little different, celebrating instead the real lives of ordinary people. Maybe Barajas is using the traditional *retablo* form to inspire respect for these individuals, or maybe he's making a not-so-subtle critique of the traditional Catholic beliefs that usually accompany pictures such pictures. Through Aug 26.

Everything Is... 3901 18th St; 865-0889. Sat-Sun, 11am-8pm. "Solo Solis," original paint and metallic work by William Solis; "Digital Tweaks," works by Sarah J. Curtiss; "Audio Sculpture," handcrafted speakers by Doug Jacobs. Through Sun/12.

525 Market 525 Market, lobby; (510) 222-8215. Call for hours. "The Reflected Image," works by nine print artists. Through Sat/18.

Galería de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "Tecno-promesas: Putografía Virtual," installation by Los Cy-

brids. Through Sat/11.

Hespe 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. Recent works by Izumi Sakai. Through Mon/13.

Hostett Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Obsession," works by Jay McCafferty. Through Sat/18.

Hospitality House 146 Leavenworth; 749-2132. Call for hours. "Early Works," abstract paintings by Keith Bourgeois. Through Wed/15.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Bar-tolomeo Gatto: Shapes and Colors," 14 canvases and six bronze sculptures. Through Fri/17.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. "Introductions 2001," new paintings by Ron Hicks. Through Sun/19.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Introductions 2001," works by Rob Cox. Through Sat/11.

Levi's 300 Post; 501-0100. Mon-Sat, 10am-8pm; Sun 11am-6pm. "AUTHNTIK," work by Shepard Fairey, Dave Kinsey, KAWS, Evan Hecox, Amanda Ayala, and Justin Clark. Through Sept 17.

Market Street On kiosks along Market Street between Van Ness Avenue and Embarcadero; 252-2559. 24 hrs. "Evidence of Life: A Tribute to Service Industry Employees of Market Street," posters by Maya Hayuk. Through Thurs/16.

Michael Martin 251 Post; 217-0070. Mon-Sat, 11am-5:30pm and by appt. "New Dialogues," new works by Richard Campiglio, John Haines, Munson Hunt, Chris Leib, and Carrie Ungerman. Through Sat/18.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "El Mes de la Fotografia [I]," works by Manuel Peñafiel and Jeffrey Blankfort; "Antonio Huerta, de la Piedra al Metal" (both receptions Fri/10, 7-9pm). Both exhibits through Aug 30.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. Recent paintings by Patti Oleon, new paintings and works on paper by Curtis Ripley. Both exhibits through Sat/18.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Hand-etched images on glass by Jane Fox. Through Sun/12.

Paxton Gate 824 Valencia; 824-1872. Mon-Thurs, noon-7pm; Fri, noon-8pm; Sat, 11am-8pm; Sun, 11am-7pm. "Art Dreco." After more than 20 years in storage, the infamous "Art Dreco" collection is once again

on public display. Paul Drexler, founder of the Art Dreco Institute, coined the term to describe art that "shines and stinks, like a rotten mackerel by moonlight." The Paxton Gate show includes more than 80 art dreco knickknacks, paintings, photographs, and LPs, many of them for sale. Through Sun/19. (Westbrook)

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. "Elder Arts Celebrations," work by artists over the age of 65. Through Fri/17.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "New Found Art," mixed media drawings, collage, and sculpture made from found materials (reception Thurs/9, 5:30-7:30pm). Through Aug 25.

Skylight Gallery San Francisco Main Library, 100 Larkin, Sixth fl.; 557-4277. Sun, noon-5pm; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm.

"Mission and Presidio 1776," rare books, maps, photographs, art, and artifacts focusing on early settlement in San Francisco. Through Aug 30. See Critic's Choice. "William Saroyan Exhibition," variety of memorabilia of the author. Through Sat/11.

Spaceprojekt 1141 Polk; 749-3848. Tues-Sat, 11am-6pm. "Broads," new work by Carolyn Haas, Sookie Koban, and Juanita MORE!. Through Fri/17.

381g 381 Guerrero; 255-1821. Wed-Sat, noon-6pm and by appt. "Incomplete Pictures," new works by d23 soule (reception Fri/17, 7-11pm). Through Sept 1.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. "MFA Survey Exhibition 2001," works by recent graduates. Through Sat/18.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. Ceramics by Christa Assad and photographs by Heejung Kim. Through Wed/15.

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm and by appt. "smALL," drawings, paintings, prints, ceramics, and wood sculpture by 114 artists with disabilities. Through Fri/17.

East Bay Municipal Utility District Administration Building 375 11th St, Second fl, lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm. Work by Vick Vercauteren. Through Fri/17.

Green Shutter Gallery 22654 Main, Hayward; (510) 538-2787. Wed-Sat, 1-4pm.

"Unsettling Memories," surrealistic mixed-media sculpture by Fernando Hernandez; "Gathering Absence," abstract paintings by Cynthia Hurtubis (Artist's talk by Cynthia Hurtubis Wed/8, 7pm; artist's talk by Fernando Hernandez Aug 22, 7pm). Through Sept 7.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787, ext 28.

Tues-Fri, Sun, noon-5pm. "Divergence and Transformation," landscapes and installations by Kim Turos. Through Sun/19.

Olive Hyde 123 Washington, Fremont; (510) 791-4357. "Millennium Moment: Time Encapsulated," time capsules created by Bay Area children. Through Sun/12.

Lizeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm.

"Marginalia," works by Camille Holvoet, Dwight Mackintosh, Donald Mitchell, Judith Scott, William Scott, and William Tyler. Through Sat/18.

Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "New Visions: Introductions 2001," works by various artists. Through Sat/18.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772 or www.richmondartcenter.org. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "BAN/BAN," group exhibition of four American artists and four Korean artists. Through Sat/18.

Functional ceramics and woven textiles by students of the Richmond Art Center's Education Program. Through Sat/18.

"Bay Area Selections — Jewelry/Metal Arts," works by seven artists. Alexandria Pemberton is like a Carl Fabergé for the new millennium. Setting multicolored peridot stones in silver giraffes, crocodiles, and sea horses, she creates spare designs inspired by (but quite different from) the famed Fabergé eggs. Remi Rubel's bottle-cap hangings on the adjacent wall take recycling to new heights.

Her amazing, intricate tapestries are grids of flattened bottle caps linked together by metal rings. Each cap contains a bit of artificial turf, fur, zipper, linoleum, candy wrapper, feather, or any of a zillion different fabric scraps. Jessica Davies also uses recycled materials, but much more sparingly, in her rings and brooches, which combine smooth sterling silver with colored plastic bristles from an old-fashioned men's hairbrush. The other award winners include Jennifer Dawes, Joseph Slusky, and well-known San Francisco jeweler Petra Class. Through Sat/18.

(Westbrook)

June Steingart Memorial Art Gallery Laney College, 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Oaklandish, the nonchalant exhibit," posters, a digital slide show, and a media corner with books and video about the historical legacy of Oakland (reception Wed/15, 5-8pm). Through Sept 13.

Third Street Grind Gallery 464 Third St, Oakl; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "Second Effort," black and white and color photographs (reception Thurs/9, 6-10pm). Through Aug 31.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, 1-8pm; Fri-Sat, 1-6pm. "Exospection," art by Lisa Pesch and Sarah Lockhart. Through Sun/12.

theater

Opening

The Carol Meyers Story (A Comedic Stand-up Tragedy) The Marsh, 1062 Valencia; 826-5750. \$10-15 (Thurs, no one turned away for lack of funds). Preview Wed/8-Thurs/9, 8pm. Opens Fri/10, 8pm. Runs Thurs-Sat, 8pm. Through Aug 25. Liz

White performs her new show about a "phony, people-pleasing chameleon" who becomes a stand-up comedian.

E Nana I Ke Kumu — Look to the Source New Langton Arts, 1246 Folsom; 440-5545. \$12. Opens Thurs/9, 9pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Sun/19. Asian American Theater Company presents solo artist Leilani Chan in her new show that explores images of Hawaii through poetry, storytelling, monologue, and dance.

The Eddie Lounge Dinner Show Faz Restaurant, 161 Sutter; 1-866-468-3399. \$60-85 (includes dinner). Preview Fri/10-Sat/11, Fri/17-Sat/18, Aug 24-25, 7pm. Opens Sept 7, 7pm. Runs Fri-Sat, 7pm. Open-ended.

This dinner theater show is about a lounge act struggling to find a steady gig.

In the Wake of Gold Aboard the Balclutha, Pier 39, San Francisco; 561-71100. \$2.5. Opens Sat/11, 1 and 3pm. Runs Sat-Sun, 1 and 3pm. Through Sept 2. Michael and Renee Oakes perform a musical shipboard play about the California gold rush.

Playwright's Stew Theatre Rhinoceros, 2926 16th St; 861-5079. \$10-25. Opens Fri/10, 8:30pm. Runs Fri-Sat, 8:30pm.

Through Aug 25. Theatre Rhinoceros presents a three-week festival of new queer works. This week: "HiMom," by Kevin Ottem-Fox; "Cyclops," by Prince Golovillas; and "Blind Date," by Michelle Paradise.

Save it for the Stage: The Life of Reilly New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-35. Preview Wed/8-Fri/10, 8pm. Opens Sat/11, 8pm. Runs Tues-Sat, 8pm; Sun, 2pm. Through Sept 9. See 8 Days a Week, page 63.

Shoppers Carried by Escalators into the Flames Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs and Aug 29, pay what you can). Preview Wed/8-Sat/11, 8pm. Opens Sun/12, 8pm. Thurs-Sun, Aug 29, 8pm. Through Sept 2. Campo Santo and Intersection present the world premiere of Denis Johnson's new play. See Critic's Choice.

Bay Area

Romeo and Juliet Bruns Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$12-41. Preview Wed/8-Fri/10, 8pm. Opens Sat/11, 8pm. Runs Tues-Wed, 11am-7pm.

"Oaklandish, the nonchalant exhibit," posters, a digital slide show, and a media corner with books and video about the historical legacy of Oakland (reception Wed/15, 5-8pm). Through Sept 13.

Third Street Grind Gallery 464 Third St, Oakl; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "Second Effort," black and white and color photographs (reception Thurs/9, 6-10pm). Through Aug 31.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, 1-8pm; Fri-Sat, 1-6pm. "Exospection," art by Lisa Pesch and Sarah Lockhart. Through Sun/12.

Ongoing

Aida Orpheum Theatre, 1192 Market; 512-7770. \$22.50-76.50. Tues-Sat, 8pm (also Wed, Aug 31, 2pm); Sun, 2pm. Through Sept 1. See "Not Verdi Good," page 49.

All in the Timing New Exit Theatre, 156 Eddy; 778-4050. \$15. Fri-Sat, 8pm.

Through Sat/18. Sheila Lopez directs this series of comedic one-acts by David Ives.

Better Days Exit Stage Left, 156 Eddy; 701-1542. \$15. Fri/10-Sat/11, 8pm. Perhaps appropriately for these postboom economic times, the Great Depression is resurfacing in this debut production by the Train Station's Theatre Lab. Gillian Chads' script, based on transcripts collected by the Federal Writer's Project, weaves together the story of a Midwestern family's losing its farm and other tales: big-city speculators losing their shirts, marathon dancers losing their contests, and starving people losing their hope. The show's kaleidoscopic structure echoes the Living Newspaper style of its WPA period, and its musical structure is reminiscent of every

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'Shoppers Carried by Escalators into the Flames'

Aug. 8–Sept. 2, Intersection for the Arts

Novelist-poet-playwright Denis Johnson is back at Intersection for the Arts with Campo Santo and the second installment of his three-part saga of the Cassandra family, a hell-bent and occasionally heart-warming collection of losers and lunatics who tend to approach life like it's a flesh-and-blood demolition derby. Round one — *Hellhound on my Trail* — which opened last fall, was anchored by Mark, who woke up after a binge in a Texas motel room with a large stash of drugs, a gun, and short-term memory loss. In *Shoppers*, Mark — back home with his father and grandmother in Ukihi — is blindsided by a visit from Bro, his long-gone, possibly malevolent brother who's been on the lam for five years. They drink, play with firearms, and, in their own way, debate the nature of life and love. Their father and grandmother, whose home they have invaded, are genuinely and uniquely strange characters. Johnson's script rips ahead like a nitro-burning hot rod, and the production features, among others, three of Campo's talented core members: Sean San José, Luis Saguar, and Michael Torres. Through Sept. 2. Previews Wed/8–Sat/11, 8 p.m. Opens Sun/12, 8 p.m. Runs Thurs.–Sun., 8 p.m. (also Aug. 29, 8 p.m.), 446 Valencia, S.F. \$9–\$15 (Thurs. and Aug. 29, pay what you can). (415) 626-3311. (J.H. Tompkins)



PHOTO OF, FROM LEFT, CATHERINE CASTELLANOS, LUIS SAGUAR, SEAN SAN JOSE, AND BRIAN KEITH RUSSELL, BY STEVE MITCHELL

thing from *Pennies from Heaven* to *The American Clock*. But it's the show's physical score, which employs a mix of techniques ranging from biomechanics to Suzuki, that turns moments that might become clichés into rhythmical icons. The ensemble is sharp, with Chadsey, David Tenenbaum, and Michelle Talgarow doing particularly fine work, and director Kent Nicholson's choices are up to his usual intelligent standard. Still, the overall tone is so unrelentingly bleak that you're liable to leave with a great depression yourself. (Rosenstein)

Burn This The Next Stage, 1620 Gough; 359-0880. \$15. Fri/10–Sun/12, 8pm. Bare Bones Theatre presents this play by Lanford Wilson about relationships and love. **Comedy of Errors** This week: Fri/10, 6pm, Steamboat Point Gardens, 800 Embarcadero at Townsend. Sat/11–Sun/12, 1pm, Alia Plaza Park, Jackson between Pierce and Steiner. Free. (415) 567-1758, www.womanwill.org. Through Sun/19. Woman's Will presents park performances of Shakespeare's comedy.

The Complete History of America (Abridged) Shelton Theater, 533 Sutter; 267-7661. Fri, 8pm; Sat–Sun, 7pm (also Sat, 10pm). Through Sept 1. The Free Range Company performs an "irreverent romp through American history."

Do Re Mi Eureka Theatre, 215 Jackson; 255-8207. \$15–25. Thurs–Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Sun/19. See "Not Verdi Good," page 49.

► **Don't Make Me Look Too Psychotic** Bannan Place Theater, 50A Bannan; 986-4607. \$15–18. Thurs/9–Sat/11, 8pm. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bursting funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

A Few Gay Men New venue: Theatre Rhinoceros, 2926 16th St; (866) 468-3399. \$15–20. Extended run: Thurs, 8pm; Fri–Sat, 9pm; Sun, 7pm. Through Sun/19. Ronnie Larsen directs his documentary-style play based on interviews with gay men about their personal lives.

Fool Moon Geary Theater, 415 Geary; 749-2228. \$11–61. Wed/8–Sat/11, 8pm (also Sat/11, 2pm); Sun/12, 2 and 7pm. Physical comedians Bill Irwin and David Shiner en-

list musicians the Red Clay Ramblers (and audience members) in their chaotic performance.

Late Nite Catechism Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Wed–Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripat Donavan stars as a nun teaching an adult catechism class.

Lonely Planet Exit Theater, 156 Eddy; 673-3847. \$12–18. Extended run: Fri/10–Sat/11, 8pm. After a long absence, Unconditional Theatre returns in this coproduction with Exit Theater. Steven Dietz's 1995 two-hander has become a regional theater staple: a small map store becomes the setting for ruminations on life and death on planet Earth as proprietor Jody (Michael Patrick Gaffney) and his friend Carl (Ian McConnell) bump up against the big questions. Dietz has a lively wit, and he dresses the existential in deeply human robes, but he also has a certain earnestness that insists on hammering his metaphors into the ground. Director John Warren handles this well-grounded gloss on Ionesco's *The Chairs* with his usual skill, balancing the absurdist elements with heart. Gaffney and McConnell both give truthful, wonderfully nuanced performances, and Chau Ly's quasi-realistic set is redolent of nostalgia and loneliness. Stylistically, the play strikes an uneasy bargain between realism and lyricism, but there are some wonderful riffs in this post-AIDS paean to friendship. (Rosenstein)

1 of 8 Bindlestiff Studio, 185 Sixth St; 974-1167. \$10–12. Thurs/9–Sat/11, 8pm. A man and a woman break off a sexual session to sing about each other's shortcomings; an actor rails against the roles that got away thanks to race; line dancers kick up their heels in praise of every variety of vagina. The Bindlestiff Pinay Collective is a bracingly raunchy, in-your-face bunch, although this evening of random sketches is hit-and-miss. It's a young company, and its material often has a collegiate feel, particularly some well-worn fury about the oppression of women. The women onstage, all firmly in touch with their inner Babae, seem way too fierce and funny to be oppressed by anyone. Ria Oblea and Lorna Aquino Chui deliver wonderfully rich movement, and there's some well-executed shadow puppetry and a lovely, sorrowful dance with candles. It's raw stuff and in some cases seriously undercooked, but the company's abundant energy and theatricality often leaven the clichés. (Rosenstein)

Othello Phoenix II Theatre, 655 Geary; 453-1172. \$17–20. Fri–Sat, 8pm; Sun, 7pm (Sat/18, 2pm). Through Sun/19. Guerrilla Shakespeare takes on the classic tragedy. **'Third Annual DykeDrama Festival 2001: Short Plays by and about Lesbians'** Luna Sea Theater, 2940 16th St, no. 216C; 863-2989. \$11–14. Part Two: Thurs/9–Sat/11, 8pm. Luna Sea hosts this festival. Part Two: *TomBoy*, by Karen Lubisch; *This Is My Roommate*, by Kim Compoc; and *Witch-Hunt*, by Irish Cole.

Mary in the Hydrangea Bush Noh Space, 2840 Mariposa; 626-6715. \$13–20. Thurs–Sat, 8pm; Sun/19, 2pm. Through Sun/19. Playwright Joe Beseker seems to be working through his Southern Gothic phase in this wildly allusive play. The title, an ironic

theater, dance, spoken word,
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stage
calendar

Thurs/9–Sat/11, 8pm. Actors Ensemble of Berkeley performs this comedy about a communist general who falls for a mind-reading stage act.

Iphigenia in Aulis John Hinkel Park, Southampton and Arlington, Berk; (510) 655-0813. Free. Sat/11–Sun/12, 5pm (also Sun/12, 7am). The Shotgun Players tackle

Continued on page 96

Bay Area

The Chairs Pigott Theater, 551 Serra Mall, Stanford Campus, Stanford; (650) 725-ARTS. \$15–20. Thurs/9–Sat/11, 8pm (also Sat/11, 2pm); Sun/12, 7pm. Stanford Summer Theater performs Ionesco's absurdist classic.

The Great Sebastians Live Oak Theatre, 1301 Shattuck, Berk; (510) 528-5620. \$10.

Continued on page 96

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From page 95

Euripides' play, a prolonged debate on parental and national responsibility, religious and political expediency, and what a June bride should wear to her sacrifice. Opening at the oh-so-Grecian amphitheater of Berkeley's John Hinkel Park, this summer touring production features director Patrick Dooley's deft cut-and-paste text of various gracious translations. Mary Eaton Fielder is her usual exceptional self as both Menelaus and Clytemnestra, and with Jeff Elam, who doubles as Agamemnon and Achilles, she constitutes the spine of this production, moving from masked stylization to unmasked poetic naturalism with ease. The judiciously used mask convention, like Andrea Weber's geometric choral choreography and the Greek-inflected live music of the trio Goatsong, is a cunning adaptation of tradition, yet the production overall has a curiously reverential feel. Like Shotgun's last venture into Greek territory, *The Bacchae*, the whole enterprise feels bright, energetic, well thought out — but a little too careful and just a little dull. (Rosenstein)

Loot *La Vai's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813.* \$10-15. Thurs-Sat and Mon/20, 8pm; Sun, 7pm. Through Aug 25. Shotgun Players presents Joe Orton's farce, an enduring send-up of the morally superior corruption of the middle classes. A couple of good-natured bank robbers, Hal (Andy Alabran) and Dennis (Danny Wolohan), lie low with the loot at Hal's house, where his mother has recently passed away. Cash and corpse swap places in cupboard and coffin, while the regularly widowed Nurse Fay (Renee Penegor) does some gold digging of her own with Hal's father, the bewildered Mr. MacLeavy (Greg Lucey). Enter the bullying Inspector Truscott (Jonathan Gonzalez), who deflects objections to his extralegal manner by insisting that he is from the Water Board, and there's swapping aplenty as Hal and Dennis attempt amid mounting chaos to make post-heist posthaste. Written in the mid 1960s, Orton's play may not shock audiences as it once did, but it exudes a blithe wickedness that still lits its mark. Director Reid Davis manages his capable cast with perhaps too much restraint; however. Despite winning moments, the play's exuberance seems muted throughout. (Avila)

The Merry Wives of Windsor Aug 10-26, 7:30pm: Memorial Park Amphitheater, across from De Anza College, Cupertino; (415) 422-2222. Free. For complete schedule go to www.sfshakes.org; through Sept 30. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicilar), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. Meanwhile, young Fenton (Amir Talai) seeks the hand of Anne Page (Afri Ayanna Shepard-Staley) but will have to overcome her parents, who each have an ideal suitor in mind for their daughter. It's love Elizabethan style. An excellent cast — anchored by the theatrical girth of Shakespeare's best rascally knave, expertly wrought by Sicilar — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

A Midsummer Night's Dream UC Santa Cruz, Sinsheimer-Stanley Festival Glen, Santa Cruz; (831) 459-2159. \$22-33. Wed/8, Sun/12, Thurs/16, Aug 26, Aug 28,

Aug 30, 7:30pm; Sat/11, Sat/18-Sun/19, Aug 25, Sep/1, 2pm; Aug 24, 8pm. Through Sept 1. It's hard to say which memory stands out more: the lovely redwood grove surrounding Shakespeare Santa Cruz's Festival Glen or the irresistible scene-stealing energy Triney Sandoval brings to Oberon's errand boy Puck in this Tim Ocel-directed production. The play checks in on one wild night: lovers are star-crossed, crisscrossed, and double crossed; a workingman makes an ass out of himself, literally; and a marauding posse of fairies — every appearance is heralded by squalling punk metal — plays games on the world and on one another. SSC's production is upbeat and, for the most part, tight as a drum, with delicacy sacrificed for energy; irreverence, as you'd expect from SSC, is the order of the day. Husky-voiced Mhari Sandoval is a sensual, magnetic Titania, and the young cast for the most part rises to the occasion. Scenic designer Dipu Gupta pulls off some practical wizardry, transforming a formal estate drawing room into a forest with a falling redwood and a couple of collapsing walls. You've got to see it to believe it, and see it you must. (J.H. Tompkins)

Romeo and Juliet *Callie del Mar, Highway 1, Stinson Beach; (415) 868-1115.* \$10-20. Fri-Sat, 7pm; Sun, 6pm. Through Aug 26. Shakespeare at Stinson sets Shakespeare's classic in a jazz-filled urban neighborhood during the 1940s.

1600 Transylvania Avenue This week: Sat/11-Sun/12, 2pm, Live Oak Park, Shattuck at Berryman, Berk. Free. (415) 285-1717. For complete schedule go to www.sfmt.org. Through Sept 3. Ever since Duhyu and Cheney Inc. merged with Supreme Court Ltd. and acquired the White House, it's been pretty plain who's really running the American show. Our country's bottom-line hegemony is again a fat, juicy target for the San Francisco Mime Troupe. It's not the first time the S.F. Mime Troupe has used Dracula as a metaphor for corporate bloodsucking; the piece does better on more original ground as Shamina Jones (Velina Brown) unveils her invention of stop.com, an energy-saving device that literally stops commercialism in its tracks. The script, by director Michael Gene Sullivan and Ellen Callas, is pretty thin stuff that relies more on bald sloganizing than theatrical resources. Brown, Ed Holmes, and Conrad Cimarra all do bright work, but even the songs by Bruce Barthol and Jason Sherbundy seem a hit bloodless and pale; it's as if the creatures of the night have actually won. (Rosenstein)

dance

"Closing In" *Venue 9, 252 Ninth St; 289-2000. Thurs-Sun, 8pm. Through Sun/19.* \$12-15. Women on the Way presents dance theater pieces created by Shona Curley, Monique Jenkins, and Erica Shuch.

Dances and Songs from the Road *ODC Theater, 3153 17th St; 863-9834. Sat-Sun, 8pm.* \$10. Artist-in-residence Jess Curtis and his company GRAVITY (physical entertainment) perform a work-in-progress.

FatChanceBellyDance *Noe Valley Ministry, 1021 Sanchez; 431-4322. Sat, 8pm.* \$15. The troupe presents a North African tribal dance performance featuring Amel Tafout and Salah Dawson Miller.

'The Spirit of Broadway' *Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Sat, 8pm.* \$13-15. The Metronome Ballroom presents its summer student-teacher showcase, featuring a variety of ballroom styles danced by both amateur and professional performers.

'The Whiteness of Why' *Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri-Sat, 8pm.* \$5-10 (no one turned away for lack of funds.) Artist in residence K. Grgurevic performs a dance work in progress about three-way relationships.

performance

'A Lie Has No Color' *Shotwell Studios, 3252A 19th St; 467-6782. Fri-Sun, 8pm.* \$10. Rubber-MatchSeries No. 2 presents Rey Carolino's tragic play set on a Guatemalan coffee plantation.

'Alegria! Music with a Beat' *Mission Dolores Basilica, 3321 16th St; 392-4400. Sat, 8pm; Sun, 7pm.* \$21-32. A capella ensemble Chanticleer performs dance music from Spain, Cuahu, and Argentina.

'BATS Seventh Annual Summer Improv Festival' *Fort Mason Center, Marina at Laguna; 474-8935.* \$6-15 (per show). Thurs, 8pm; Keith Johnstone's Improv Lecture Demo No. 1. Fri, 8pm; "How We First Met: Real-Life Love Stories"; 10:30pm; "Tonal Chaos." Sat, 7pm; special guests Qui Be Negros; 9:30pm; special guests Three for All. Sun, 8pm; "Micetro." Mon, 8pm; Keith Johnstone's Improv Lecture Demo No. 2.

'Burning Louise' *Z Space Studio, 1360-Mission; 437-6775. Fri, 8pm.* \$5-10. First Seen presents a concert reading of a new, collaboratively created play about the strange link between a New Orleans photographer and a Palo Alto art dealer.

'Cabaret Showcase' *Piaf's, 1686 Market; 864-3700. Thurs, 8:30pm.* \$5. This weekly showcase features local performers (including audience members) and new artists.

'Girls Just Wanna Have Fun!' *Autu Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm.* Free. Kristy Cruise hosts a drag revue.

'Guys 'R Dolls' *Santa Rosa ferry boat, Pier 3, Embarcadero; 551-9785. Fri-Sat, 8 and 10pm.* Ongoing. \$39.95. Brian Keith hosts a female impersonation revue featuring comedy, elegant costumes, and theatrical performance.

'How It Works' *Venue 9, 252 Ninth St; 289-2000. Tues, 8pm.* \$6-10. First Seen presents a staged reading of Cary Pepper's new comedy set in the art world.

'Q&A' *Intersection for the Arts, 446 Valencia; 626-3111. Sat, 8pm.* \$25-50. Denis Johnson reads from his latest short piece, a performance of his new play, *Shoppers Carried by Escalators into the Flanies*, follows. See Theater Listings and Critic's Choice.

'Science on Stage' *McBean Theater, Exploratorium, 3601 Lyon; EXP-LORE. Wed, 7pm.* \$10. The final play in the four-part series is "The Secret Order," by Robert Clyman, about a young scientist who may or may not have discovered a cure for cancer.

'Slammin' AIDS: Young African American Artists Against AIDS' *Center for African and African American Art and Culture, 762 Fulton; 771-2376. Sat, 2-5pm.* Free. As part of the AfroSolo Theatre Festival, young artists perform poetry, spoken word, hip-hop, and theater that conveys a positive message about AIDS education, prevention, and awareness.

'Til Friday' *Club Rendez-Vous, 1312 Polk; 673-7934. Fri, 10:30pm and midnight.* Free. Cockatielia and Gypsy host this every-other-week "drag assault;" this week's theme is "Dragamation: From Looney Tunes to Pokémon."

Bay Area

Chakam-Pa Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. Sat, 7:30pm. \$8-15. The Tibetan music and dance company performs traditional and sacred pieces from different regions of Tibet.

'Circus Contraption' *Starry Plough, 3101 Shattuck, Berk; (510) 841-2082. Thurs, 8pm (21 and over only).* \$8. Also, cell space, 2050 Bryant, S.F.; (415) 648-7562. Fri-Sun, 8pm (all ages).

\$6-12. The alternative circus returns with more unusual entertainment.

'Reefer Madness' *La Peña Cultural Center, 3105 Shattuck, Berk; (510) 655-4150. Wed/8-Thurs/9 and Aug 22-23, 9pm.* \$5-10. The Elements Theatre Group presents a play based on the 1936 antidrug scare film.

'Tableaux: Portraits of Our Lives' *Open Arts Circle, Orches Theater, 530 E Eighth St, Oakl; (510) 282-3835. Thurs-Sat, 8pm (also Sat, 4pm).* Through Sat/18. The Bennett TheatreLah performs three programs, including the featured play, Michael Frayn's *Benefactors*.

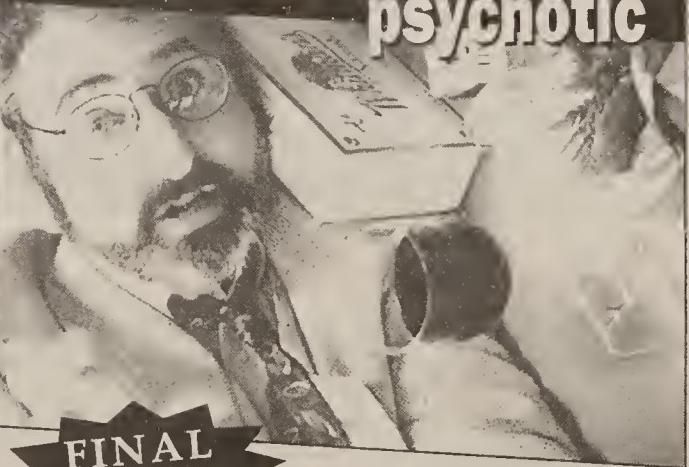
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Opening

From page 97

run-in with some racists and a kite-flying frolic that turns sexual. For the most part the film attempts — more successfully than not — to subtly draw profundity from everyday encounters. Felix's pals include a younger guy who is obviously crushed out on him (Charley Seque) and a wise grandmother played by French singer Patachou. The singing of Blossom Dearie, an inspired soundtrack choice, gives the comedy and drama a light-footed grace. (1:35) *Castro*. (Huston)

American Pie 2 Stiller lives! (1:40) *Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Shattuck*.

Apocalypse Now Redux See Movie Clock, page 110. (3:17) *Metreon*.

Crimson Rivers See "Shallow Red," page 47. (1:45) *Lumiere*.

Osmosis Jones The Farrelly brothers, obsessed with secretion, have found an all too

ideal star in Bill Murray, who is more than happy to be as disgusting as possible in this awkward attempt at targeting the kids market. In *Osmosis*'s live-action sequences, which include one vomit attack and one zit explosion, a greasy, overcooked Murray plays a widowed father whose bad habits have endangered his health. In the cartoon sections Chris Rock (as a white blood cell), David Hyde Pierce (as a cold tablet), William Shatner (as the corrupt Big Willie mayor of Frank's body), and Laurence Fishburne (as a deadly virus) wage war over Murray's health. The cartoon concept isn't as funny as it sounds, partly because the animation itself lacks the distinctiveness of *South Park* or *The Simpsons*. As Murray's worried elementary school-age daughter, Elena Franklin displays an intelligence that the script fails to match. (1:23) *Century Plaza, Emery Bay, Jack London, UA Berkeley* (Huston)

The Others Nicole Kidman sees dead people. (1:38) *Century Plaza, Jack London, Orinda, Presidio, UA Berkeley*

• **Our Song** See "Song Craft," page 47. (1:35) *Lumiere, Shattuck*.

Spy Kids (Special Edition) A few added scenes (the legendary "French Plantation" sequence, perhaps?) pave the way for Robert Rodriguez to squeeze more cash from his already successful kiddie Bond flick. (1:32) *Colma, Galaxy, Shattuck*.

Ongoing

A.I. (2:26) *California, Metreon, 1000 Van Ness, America's Sweethearts* (1:46) *Century Plaza, Empire, Kabuki, Metreon, 1000 Van Ness, Shattuck, Vogue*.

• **The Anniversary Party** Jennifer Jason Leigh and Alan Cumming's codirected feature has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and barbed than whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating

their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning — and on occasion hilarious. (1:55) *Albany, Embarcadero, Piedmont*. (Harvey)

Atlantis: The Lost Empire (1:28) *Shattuck, Bridget Jones's Diary* (1:35) *Oaks*.

Brother Brother — in which director Takeshi Kitano also stars as a deposed yakuza underboss who's been exiled to Los Angeles — is clearly a return (after last year's cuddly *Kikujiro*) to the sort of poetic savagery on which Kitano's reputation is most solidly based. One Office Kitano executive went so far as to describe it as "a sort of *Sonatine 2000*." There's even a scene at the sea: an incident in which Kitano, costar Omar Epps (playing Denny, a street-corner drug hustler

who becomes Kitano's right-hand man), Susumu Terajima (the scrawny and extremely talented actor who's appeared in most of Kitano's films), and a giant bodyguard play a quick game of touch football on a stretch of dirty sand beneath a pair of industrial smokestacks. The gist of *Brother's* plot concerns the reunion of Kitano's character, Yamamoto, with his kid brother, played by Claude Maki — but it's the bond that forms between Kitano and "brother" Epps that gives the film its heart and positions its title as a kind of triple entendre. (1:53) *Embarcadero, Shattuck*. (Stephens)

• **Bully** The latest from Larry Clark (*Kids*) is based on a real-life incident in Florida, but for better and worse, Clark has refashioned events and characters to mirror his own oft-imitated but unduplicated vision. The film's title victim is Bobby (Nick Stahl), a well-off brat fond of raping girls while watching gay porn. Bobby has been beating on — though one senses he'd prefer beating off with —

Continued on page 100

ROLLING STONE - Peter Travers

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From page 98

best pal Marty (Brad Renfro) since elementary school. Marty's new bad-seed girlfriend, Lisa (Macaulay Culkin's ex-wife, Rachel Miner), sees only one solution to this problem, and her "the more the merrier" murder master plan results in four teen convicts. Clark masterfully captures and enhances Florida's drifting, humid malaise; working with cinematographer Steve Gainer, he's come up with the most visually potent film I've seen this year. Though *Bully's* press kit goes to great lengths to treat the screenplay's teen-murder subject matter as grist for serious statement, the film is up front about its pulp intent. Still, Clark himself isn't above moralizing about the drug use and adolescent sex and violence he's so fond of portraying: he casts himself in a righteous paternal bit part that allows him the last word. (1:56) *Open Plaza*. (Huston)

► **Cats and Dogs** (1:23) *Onks, 1000 Van Ness*. *Cirque du Soleil: Journey of Man* (3:38) *Metreon Imax*.

► **The Closet** The latest from director Francis Veher (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's gay, which intrigues all, including his buffoonish colleague (a hilarious Gerald Depardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) *Albany, Clay, Piedmont*. (R.M. Mead)

► **Dolphins** (4:0) *Metreon Imax*.

Extreme (0:44) *Metreon Imax*.

Final Fantasy: The Spirits Within Set in the ever popular dystopian future, *Final Fantasy* concerns wounded hero Aki Ross's quest to collect glowing souls and fend off a spectral alien invasion — and to stop the U.S. Defense Department from injuring Mother Earth. Stock characters, dialogue, and situations (mostly on loan from *Aliens* and *Starship Troopers*) merge with a tangible fear of real human interaction that's ingrained into every carefully rendered CGI frame. As eye candy, the visually spectacular *Final Fantasy* does the job, though its climax contains the wildest hair ball the movies have coughed up all year: the "giant orbital laser raining down on our heroes" ending of *Akira*

is restaged as a Freudian concerto for space phallus and glowing hole in the earth. (1:41) *Metreon, 1000 Van Ness*. (Macias)

► **Ghost World** Whether you take it as a grrr-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (hook) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's eightball serial of the same name and scripted by both Zwigoff and Clowes) successfully nails several brands of despair in its lustrous lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempoed, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (buxom, raven-haired Thora Birch) and Rebecca (Scarlett Johansson) and later Enid and a desiccated record collector (Steve Buscemi), *Ghost World* offers no plain answers to the eternal question of what to do in this life: Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which rubs off on the viewer. (1:51) *Act I and II, Kabuki*. (Edward E. Crouse)

► **Hedwig and the Angry Inch** After a long victory lap through the festival circuit, the angry inch has grown in reputation if not size. John Cameron Mitchell's adaptation of his glam-rock stage show may not be as ear-splitting or funny as it was off-Broadway, but one can only be glad that Hedwig, the German transsexual rocker with a botched sex-change and a psychotic obsession with the kid rock star he once baby-sat, is finally reaching the masses. The storied life — barbaric boyhood in Berlin to Midwestern army wifehood to diva in depression — is recounted by Hedwig herself with odd Teutonic flair, as she gyrates in the face of bored middle America in blond feathered Farrah wings made to Statue of Liberty proportions. The palette has changed from the bleak black of a lonely stage to the vibrant candy colors of a plasticine cinematic world, but that only serves to heighten the solitude of Hedwig's quest for love. (1:45) *Act I and II, Embarcadero, Piedmont*. (Gerhard)

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tingle (Thimlen Lhondup) rails against and races against

younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Four Star, Rafael*. (Huston)

► **Jin-Roh: The Wolf Brigade** Add *Jin-Roh: The Wolf Brigade* to the list of Japanimated sci-fi meltdown classics; though the film is set in the land of the rising sun's alternate past rather than in a neo-Tokyo future, all of the genre's elements of unease are firmly in place. Japan circa the 1960s has been conquered and occupied by Nazi Germany, and the streets are war zones for rioting militias and counterterrorist factions. *Fuse*, a member of an elite inner circle of vigilante cops known as the Wolf Brigade, witnesses a young suicide bomber take her own life one night and begins to question his own humanity. His attempt to forge a relationship with the bomber's sister coincides with a federal "elimination" of the brigade. Needless to say, all hell breaks loose. Even viewers accustomed to anime's labyrinthine story structures will have a hard time keeping track of *Jin-Roh's* plot twists and turns, but the result is well worth paying close attention. Director Hiroyuki Okiura's gorgeous tableaux and chilling uses of stillness highlight the existential angst of civil warfare beneath all the stormtrooper chic. (1:42) *Opera Plaza*. (Emery Bay, Grind Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley)

Kiss of the Dragon (1:38) *Galaxy, Jack London, Kabuki, Metreon*.

► **Legally Blonde** (1:36) *Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*.

► **Lumumba** Director Raoul Peck begins his cinematic portrait of slain African nationalist Patrice Lumumba with the film's hero addressing his assassin from the grave. It's a bold, haunting stylistic move that immediately sets the tone for the film's mixture of political intrigue, biography, and buried-history lesson. No stranger to the mechanics of politics or repressive regimes (Peck's family fled from Haiti during Duvalier's regime to live in the Congo when he was a child; he later returned to serve briefly as Haiti's minister of culture), the filmmaker felt there was much left unsaid about Lumumba's struggle for a unified Africa and the imperialistic feathers ruffled during his tumultuous seven-month reign. Peck's poetic flourishes and emphasis on the geopolitical hypocrisies that contributed to Lumumba's downfall make a strong ally in French actor Eric Ehoanayen (*When the Cat's Away*), who plays the conflicted visionary. Despite only a cursory resemblance to the late politician, Ehoanayen's ability to channel Lumumba's strengths and weaknesses keeps the movie gliding along the rails of its inevitable, fatalistic course. (1:55) *Castro, Lumiere, Rafael*. (Fear)

Made At their best, indie gooballs Jon Favreau and Vince Vaughn have the easy rapport of a classic comedy team: Jon's the bull-necked straight man, Vince is the slightly swizzled Lothario; together they have enough charisma to fuel a whole series of movies. However, this tossed-off Mafia movie makes us an offer that's all too easy to refuse. Bobby (Favreau) and Ricky (Vaughn) are a couple of would-be wise guys whose first assignment takes them from L.A. to New York, where their kvetching boss (Peter Falk) orders them to deal with a local hood (Sean Combs — yes, *that* Sean Combs). Wackiness ensues, thanks mostly to Ricky's utter lack of an internal censor, but this neo-lounge homage to *Goodfellas* lacks the edge and sense of menace that might have made the jokes sting instead of fizz. (1:45) *Bridge, California*. (Nevala-Lee)

► **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetu-

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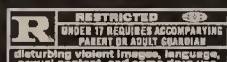
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Ongoing

From page 100

al forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Lumière, Rafael, Shattuck* (Stephens)

Moulin Rouge (2:06) *Oaks, 1000 Van Ness*.

Original Sin (1:55) *Century Plaza, Emery Bay, Galaxy, Metreon, 1000 Van Ness*.

Planet of the Apes If ever a single film offered irrefutable proof of the systematic devolution of life forms native to Hollywood, this it. Once a magnificent upright creature of "social fantasy" dedicated to articulating the American nightmare with talking monkeys and nuke-worshipping mutants, *Planet of the Apes* is now just another dumb-ass summer action movie. A lazy script tosses cause and effect out the window, with tacky Ape series jokes substituting for real satire and imagination (lines like "Get your stinking paws off me, you damned dirty human!" are hardly worthy of even *Cracked* magazine). All that's left are Mark Wahlberg's trite heroics (which reek of hasty reshoots), capture and escape mechanics, and sci-fi puzzles that even Dr. Who would roll his eyes at. All good things — production design, Rick Baker's makeup, and a fantastic scene-stealing real chimp

named Pericles — are for naught. Forget the pitiful excuse for a climactic "twist" offered here. Director Tim Burton's *Planet of the Apes* is its own blasted and broken monument to itself. You know the drill: "Damn them all to hell!" (2:00) *Alexandria, Colma, Coronet, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, Orinda, Stonestown, UA Berkeley* (Macias)

The Princess Diaries (1:51) *Colma, Emery Bay, Galaxy, Kabuki, Metreon, Orinda, UA Berkeley*

► **Rush Hour 2** With shoddy chopsocky cinematography (and with whole scenes replayed from Jackie Chan's 1985 salute to Asian massage parlors, *The Protector*), *Rush Hour 2* already looks and feels amazingly dated. Although looks in buddy-cop formula, Jackie Chan and Chris Tucker are less *Lethal Weapon* and more Sam Hui and Karl Maka and an old *Aces Go Places* flick. Returning director Brett Ratner seems convinced that Hong Kong is as far away, mysterious, and "exotic" as it was last century, while Lalo Schifrin's regurgitation of his *Enter the Dragon* score backs Ratner up 100 percent. Surrounded by his old H.K. haunts, Chan seems much more relaxed than we've seen him in ages, while Tucker fishes for gags dressed like a coolie and carrying a chicken. Things get a tad more generic when the pair flies back to America to hunt down colorless bad guy John Lone, but the stage is set for the martial arts showdown of the year: *Hidden Dragon* Ziyi Zhang versus the

Michael Jackson-worshiping Chris Tucker. (2:00) *Alexandria, Century Plaza, Cinema 21, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck, Stonestown*. (Macias)

Scary Movie 2 (1:35) *Metreon, 1000 Van Ness*.

The Score (2:03) *Century Plaza, Emery Bay*

Empire, Galaxy, Jack London, Kabuki, Metreon, Metro, Shattuck.

► **Scout's Honor** Petaluma's selfless young Steven Cozza gives earnest activism a good name in this nonfiction film about his fight to get gays back into the Boy Scouts. A sweet heart of the Sundance Film Festival, the documentary finds itself walking the familiar political fault line between kooky "family values" folk and gay people knocking on the doors of society's more traditional institutions. Even those in the "why bother?" camp may be won over by then-13-year-old non-gay Cozza's charm as he does his Boy Scout best "to help other people at all times," whether it means facing down his friends at school or speaking out in front of hundreds of strangers. (57) *Rafael*. (Gerhard)

► **Sexy Beast** Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the

Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life ... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer imbues this nimbly acted character study with eerie, surreal images that infuse film noir with some blazing light. (1:31) *California, Embarcadero*. (Gachman)

Shrek (1:27) *Balboa, Kabuki, Oaks, 1000 Van Ness*.

Songcatcher (1:45) *Shattuck*.

► **Startup.com** Longtime D.A. Pennebaker collaborator Chris Hegedus's *cinema-vérité* film on dot-com entrepreneurs tells the story of two high school friends who have a dream of becoming billionaires. With cameras seemingly glued to charismatic CEO Kaleil Isaia Tuzman, the film follows the hopefuls through all the hallucinatory stages to building an IPO empire. Hegedus and codirector Jehane Noujaim capture that fleeting moment before the last IPO dreams went as limp as a sock puppet. But the true beauty of this film is that it's able to transcend the "period details" (of last year!) to tell a distressing story about the tortuous nature not just of capital but of friendship. (1:43) *Balboa*. (Gerhard)

Thomas in Love In Pierre-Paul Renders's first feature, *Thomas in Love*, terminally offscreen

Continued on page 106

SPECIAL SNEAK PREVIEW

"Non-Stop Funny."

LOS ANGELES TIMES



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Ongoing

From page 104

protagonist Thomas (voiced by Benoit Verhaert) is an agoraphobe who has not left his apartment, or allowed anyone within it, for eight years. When his psychologist signs him up for a dating club and a government-run prostitution service for the disabled, he's forced to interact with flesh-and-blood women — albeit by video-phone. Renders hopes to add techno-fetish twists to the film's viewer-as-voyeur implications, but in conflating the computer/video monitor and the film screen, he runs into problems. *Thomas's* static visuals — close-ups with an actor placed front and center — shift from repetitive to tiresome; the dialogue has to establish leaps in time and transformations of personality, and it sometimes does so clumsily. Renders obviously wants his protagonist to embody contemporary Internet addiction, but, agoraphobe or not, preventing Thomas from looking at anything other than a screen is a cop-out. (1:45) *Opera Plaza*. (Huston)

► **Under the Sand** With his latest, François Ozon mutes his usual poison-spiked candy colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) *Four Star*. (Huston)

► **Vertical Ray of the Sun** Overlaid with whispered tones and alienated shadows, Tran Anh Hung's new film is a vaguely Chekhovian

tal tale of three sisters. Suong (Nguyen Nhu Quynh), the eldest, runs a small café; middle sister Khan (Le Khanh) is newly pregnant; and Lien (played by Tran's perennial muse, the luminescent Tran Nu Yen-Khe) chases after a sullen suitor named Ho, hoping for the sexual connection to adulthood that her sisters already know. Each of the women has secrets to keep and surprises in store. Tran arranges the movements and attitudes of the sisters as if they were lilies in a tall vase, their faces ellipsing and eclipsing one another while their story calmly drifts from one pregnant possibility to the next. Tran bookends his film with the anniversaries of the siblings' parents' deaths, but — while fraught with ominous departures and unexpected returns — it remains everywhere fertile and alive. The balance between the intimate and the exterior, the tactile and the untouchable, is *Vertical Ray*'s major achievement. The more the sisters seem to confess to one another, the less they seem to say; the way that so many of the longings in the film are quieted without being fully quelled is part of its haunting and unnerving beauty. (1:52) *Opera Plaza*. (Stephens)

► **With a Friend like Harry** A nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi Lopez); though Michel doesn't remember Harry, Harry remembers Michel very well. Harry is healthy, helpful, and friendly — too friendly. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reverses Hitchcock, but he doesn't quite create the taunt sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Balboa*, *Opera Plaza*. (Mead)

Rep Picks

► **Keep the River on Your Right: A Modern Cannibal Tale** In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized world's" perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched by industrialized versions of modernity that it practiced casual male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. Now elderly, the painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. (1:34) *Red Vic.* (Harvey)

► **Monty Python and the Holy Grail** (1:30) *Balboa*, *Shattuck*.

► **Secrets of Silicon Valley** It seems high time to begin the sobering work of evaluating the social consequences of California's latest gold rush, and Alan Smitow and Deborah Kaufman start the ball rolling with a shrewd doc centered on the work of two Silicon Valley activists. In East Palo Alto, Magda Escobar runs Plugged In, which offers computer training to low-income people. Resourceful and determined, she squeezes cash from the stingy nouveaux billionaires of Sand Hill Road. Meanwhile, in an HP assembly plant staffed entirely by temps, Raj Jayadev leads fellow workers in their demands for improved conditions. Smitow and Kaufman wisely eschew narration, letting their charismatic subjects do the storytelling; they also intersperse some revealing interviews with high- and low-tech execs in this absorbing, frequently humorous portrait of Silicon Valley's forgotten majority. (1:00) *Fine Arts Cinema*. (Robert Avila) ♦

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Recovered memories: A new edit offers unseen footage from *Apocalypse Now*, including this scene with Laurence Fishburne, left, and Martin Sheen.

Show times run Wed/8-Tues/14 and are subject to change. Times in italic are bargain matinees. Double features are noted with a * & Wheelchair accessible. A Listening device. P Free, reduced rate, or validated parking. See Rep Clock for information on rep houses and special film programs.

San Francisco

ALEXANDRIA & P Geary/18th Ave. 752-5100. Call for times. *Jurassic Park III*, *Osmosis Jones* (starts Fri), *Planet of the Apes*, *Rush Hour* 2.

BALBOA 38th Ave/Balboa. 221-8184. • *Shrek* 12:40, 4:15, 7:45 and *Monty Python and the Holy Grail* 2:30, 6, 9:30. • With a Friend like Harry Fri-Tues, 3, 7:15 and *Startup.com* Fri-Tues, 1, 5:15, 9:25.

BRIIDGE Geary/Blake. 352-0810. Made 2:30, 4:45, 7:15, 9:45 (Fri-Sun, 12:15).

CENTURY PLAZA & P South San Francisco, Noor off El Camino. (650) 742-9200. *American Pie* 2 (starts Fri) 11:30a, 12:20, 2, 2:50, 4:30, 5:20, 7:05, 7:50, 9:30, 10:20. *America's Sweethearts* Wed-Thurs, 12:20, 2:45, 5:15, 7:35, 10:15; Fri-Tues, 12:10, 2:30, 5, 7:30, 10:05. *Cats and Dogs* Wed-Thurs, 11:50a, 1:50, 3:50, 5:55, 8:05, 10:05.

Dr. Dolittle 2 Wed-Thurs, 11:30a, 1:45, 3:55, 6:15, 8:30, 10:35. *Jurassic Park III* Wed-Thurs, noon, 2:20, 4:40, 7, 9:25; Fri-Tues, 12:35, 2:55, 5:15, 7:35, 9:55. *Kiss of the Dragon* Wed-Thurs, 12:10, 2:30, 5:05, 7:20, 9:40. *Original Sin* Wed-Thurs, 11:45a, 2:15, 4:55, 7:45, 10:25. Fri-Tues, 11:45a, 2:15, 4:50, 7:25, 10. *Osmosis Jones* (starts Fri) 12:15, 2:40, 4:55, 7:20, 9:40. *The Others* (starts Fri) 11:55a, 2:35, 5:10, 7:40, 10:10. *Rat Race* (starts Fri) 7, 9:30. *Rush Hour* 2 Wed-Thurs, 12:30, 2:50, 5:20, 7:30, 9:45; Fri-Tues, noon, 12:50, 2:20, 3:10, 4:40, 5:30, 7:10, 7:55, 9:25, 10:15. *Scary Movie 2* Wed-Thurs, 11:35a, 1:35, 3:40, 5:45, 7:50, 10. *The Score* 11:40a, 2:25, 5:10, 7:55 (Fri-Tues, 5:05 and 7:45 shows replace 5:10 and 7:55 shows), 10:30. *Shrek* Wed-Thurs, 12:30, 2:40, 4:50, 7:10, 9:20.

CINEMA 21 & Chestnut/Steiner. 921-6720. *Rush Hour* 2 Wed-Thurs, 12:50, 3:10, 5:30, 7:50, 10:15; Fri-Tues, 1, 3:10, 5:20, 7:40, 9:50.

CLAY Fillmore/Clay. 352-0810. *The Closet* 4:45, 7, 9:15 (also Fri-Sun, 12:30, 2:40).

COLMA (METRO CENTER) & P 280 Metro Center, Colma. (650) 994-2503. Call for times. *Legally Blonde*, *Planet of the Apes*, *The Princess Diaries*, *Spy Kids*.

CORONET & P Geary/Arguello. 752-4400. Call for times. *Planet of the Apes*.

EMBARCADERO CENTER CINEMA & P Embarcadero Center, Promenade level. 352-0810. *The Anniversary Party* 1:30, 4:30, 7:10, 9:50. *Brother* noon, 2:30, 5, 7:30, 10. *Hedwig and the Angry Inch* 12:20, 1, 2:40, 3:15, 4:50, 6, 7:20, 8:30, 10:10. *Sexy Beast* 12:10, 2:15, 4:40, 7, 9:40.

EMPIRE & P West Portal/Vicente. 661-2539. *American Pie* 2 (starts Fri) 11:45a, 2:30, 5:10, 7:45, 10:30. *America's Sweethearts* Wed-Thurs, 11:45a, 2:30, 5:15, 7:50, 10:15; Fri-Tues, 11:15a, 2, 5:30, 8, 10:25. *Jurassic Park III* Wed-Thurs, 11:30a, 2:15, 4:45, 7:15, 9:45. *The Others* (starts Fri) 11:30a, 2:15, 5, 7:35, 10:15. *The Score* Wed-Thurs, 11:15a, 2, 5, 7:45, 10:20.

FOUR STAR Clement/23rd Ave. 666-3488. *Everybody's Famous!* Wed-Thurs, 7:50, 9:45; Fri-Tues, noon, 9:45. *Himalaya* Wed-Thurs, 1:55, 6; Fri-Tues, 1:50, 5:40, 9:30. *Love on a Diet* Wed-Thurs, 9:50. *The Road Home* Wed-Thurs, 2:10, 6:05; Fri-Tues, 4:05, 8. *Shadow Magic* Wed-Thurs, noon, 3:55; Fri-Tues, 1:55, 5:50. *The Shaolin Temple* Wed-Thurs, noon, 3:55, 7:50. *Songcatcher* Wed-Thurs, noon, 3:55, 7:50. *Under the Sand* Wed-Thurs, noon, 4, 8:05; Fri-Tues, noon, 3:50, 7:40.

GALAXY & P Sutter/Van Ness. 474-8700. Call for times. *Kiss of the Dragon*, *Pearl Harbor*, *The Princess Diaries*, *The Score*, *Spy Kids*.

KABUKI B & P Post/Fillmore. 931-9800. Call for times. *America's Sweethearts*, *Ghost World*, *Jurassic Park III*, *Kiss of the Dragon*, *Legally Blonde*, *The Princess Diaries*, *Rush Hour* 2, *The Score*, *Shrek*.

LUMIERE & P California/Polk. 352-0810. *Bully* Wed-Thurs, 5:05, 7:20, 9:45. *The Crimson Rivers* (starts Fri) 5:05, 7:35, 10 (also Fri-Sun, 12:15, 2:45). *Memento* 4:55, 7:30, 9:50 (also Fri-Sun, noon, 2:30). *Our Song* (starts Fri) 5, 7:25, 9:45 (also Fri-Sun, 12:25, 2:45). *Thomas in Love* Wed-Thurs, 5, 7:25, 9:40.

METREON & Fourth St/Mission. 369-6200. Call for times. *A.I., America's Sweethearts*, *Cirque du Soleil* (Imax), *Dolphins* (Imax), *Extreme* (Imax), *Final Fantasy: The Spirits Within*, *Jurassic Park III*, *Kiss of the Dragon*, *Legally Blonde*, *Original Sin*, *Planet of the Apes*, *The Princess Diaries*, *Rush Hour* 2, *Scary Movie 2*, *The Score*.

METRO Union/Webster. 931-1685. Call for times. *The Score*.

1000 VAN NESS & P 1000 Van Ness. 931-9800. Call for times. *A.I., America's*

'Apocalypse Now Redux'

Cold rice and a little rat meat

Never a breezy trip to the picture show, Francis Ford Coppola's epochal ode to the smell of napalm in the morning has now been stuffed with enough cutting-room-floor bits to make for a three-hour-plus running time. The added material, which includes a make-out session with the Playboy Bunnies and the legendary "French Plantation" sequence (plus more of Marlon Brando yammering on), is nice to get a gander at, even if it throws off the pacing and focus and violates the cardinal rule of "never get off the boat." The new *Apocalypse* may emerge as a tad more political, lascivious, and explicitly comedic (Robert Duvall's further extrapolation on the "Charlie don't surf" theme will have 'em in stitches), but the rightly excised footage seems better suited for DVD bonus duty than for simply being shoehorned back into the film. As a "version you've never seen before," *Redux* is harmless. "The horror, the horror" would be if it ever wound up replacing the original. (Patrick Macias)

Wed-Thurs, 7. *Moulin Rouge* Wed 6:30; Fri-Tues, 7. *Rocky Horror Picture Show* Sat, midnight. *Sexy Beast* Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9. *Shrek* Wed, 9:15. *Sid and Nancy* Thurs, 6:30, 9:15.

PIEDMONT & Piedmont/41st St, Oakl. 843-3456. *The Anniversary Party* 4:20, 7, 9:30 (also Fri-Sun, 1:30, 1:30). *The Closet* 5:10, 7:10, 9:10 (also Fri-Sun, 1:10, 3:10). *Hedwig and the Angry Inch* 5:15, 7:30, 9:40 (also Fri-Sun, 12:50, 3).

Berkeley area

ACT I AND II & P Center/Shattuck, Berk. 843-3456. *Ghost World* Fri-Tues, 7, 9:30 (also Fri-Sun, 1:30, 4:15). *Hedwig and the Angry Inch* 7:15, 9:45 (also Fri-Sun, 1:45, 4:30). *Sexy Beast* Wed-Thurs, 7, 9:30.

ALBANY & P 1115 Solano, Albany. 843-3456. *The Anniversary Party* 6:45, 9 (also Sat-Sun, 1:45, 4:15). *The Closet* 6:30, 8:50 (also Sat-Sun, 1:30, 4).

CALIFORNIA & P Kittridge/Shattuck, Berk. 843-3456. A.I. 5, 8:15 (also Fri-Sun, 1:45). *Made* 3:20, 5:25, 7:30, 9:40 (also Fri-Sun, 1:15). *Sexy Beast* Fri-Tues, 3:10, 5:10, 7:15, 9:15 (also Fri-Sun, 1:10). *With a Friend like Harry* Wed-Thurs, 4:15, 7, 9:30.

ELMWOOD 2966 College, Berk. 649-0530. *Amores perros* Wed-Thurs, 4:15. *Big Eden* 2:35, 7:05. *Himalaya* 4:50, 8:50. *Jin-Roh* Wed-Thurs, 2:10, 7:20, 9:25; Fri-Tues, 4:40. *Startup.com* 4:55, 9:30. *Under the Sand* 2:55, 7. *With a Friend like Harry* Fri-Tues, 2:15, 6:50, 9:10.

EMERY BAY & P 6330 Christie, Emeryville, 420-0107. Call for times. *American Pie* 2 (starts Fri), *America's Sweethearts*, *Jurassic Park III*, *Legally Blonde*, *Original Sin*, *Osmosis Jones* (starts Fri), *Planet of the Apes*, *The Princess Diaries*, *Rush Hour* 2, *The Score*.

OAKS & P 1875 Solano, Berk. 526-1836. *Bridget Jones's Diary* 7:30, 9:20. *Cats and Dogs* 12:15, 2:10, 4, 6 (Fri-Tues, 5:45 show replaces 6 show). *Final Fantasy: The Spirits Within* Wed-Thurs, noon, 2. *Moulin Rouge* Wed-Thurs, 4:15, 7, 9:35; Fri-Tues, 7, 9:35. *Shrek* Fri-Tues, noon, 1:40, 3:20, 5.

ORINDA & P 4 Orinda Theater Square, Orinda. 254-9060. *The Others* (starts Fri) 11:45a, 2, 4:15, 6:30, 9. *Planet of the Apes* Wed-Thurs, 12:30, 3:45, 7, 9:45; Fri-Tues, 12:30, 3:30, 7:15, 9:45. *The Princess Diaries* Wed-Thurs, 1, 3:30, 6:30, 9; Fri-Tues, 1, 3:45, 7, 9:30.

SHATTUCK CINEMAS & P 2230 Shattuck, Berk. 843-3456. *American Pie* 2 (starts Fri) 12:45, 3:05, 5:25, 7:45, 10:05. *America's Sweethearts* Wed-Thurs, 1:10, 2, 3:30, 4:20, 5:50, 6:55, 8:10, 9:20; Fri-Tues, 1:45, 4:20, 6:55, 9:20. *Atlantis* Wed-Thurs, 1:20, 3:45; Sun, 1:50, 4:25. *Brother* 1:50, 4:35 (Fri-Tues, 4:25 show replaces 4:35 show), 7:20, 9:55 (Sun, no 1:50 or 4:25 shows). *Lumumba* (starts Fri) 2, 4:30, 7:05, 9:40. *Memento* 2:10, 4:45, 7:10 (Fri-Tues, 7:15 show replaces 7:10 show), 9:45. *Monty Python and the Holy Grail* 6, 8:15. *Our Song* (starts Fri) 12:50, 3:05, 5:30, 7:40, 10. *Rat Race* (sneak preview) Sat, 7, 9:30. *Rush Hour* 2 1:05, 3:10, 5:20, 7:25, 9:35. *The Score* 1:30, 4:10, 7, 9:50 (Sat, no 7 and 9:50 shows). *Songcatcher* Wed-Thurs, 2:15, 4:50, 7:15, 9:40; Fri-Tues, 2:05, 4:35, 7:10, 9:40. *Spy Kids* Fri-Tues, 1:10, 3:30. *Thomas in Love* Wed-Thurs, 1, 3:15, 5:30, 7:15, 9:40. *Vertical Ray of the Sun* Wed-Thurs, 1:40, 4:15, 6:50, 9:15.

UA BERKELEY & 2274 Shattuck, Berk. 843-1487. Call for times. *Jurassic Park III*, *Kiss of the Dragon*, *Legally Blonde*, *Moulin Rouge*, *Original Sin*, *Osmosis Jones* (starts Fri), *The Others* (starts Fri), *Planet of the Apes*, *The Princess Diaries* (starts Fri), *Shrek*. ♦

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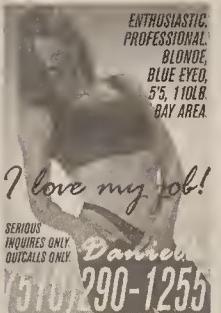
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My name's Cynthia. I'm a 34 yr. old professional. I live in the South Bay. I'm 5'6" & weigh about 150-155 lbs. I'm height/weight proportionate. I'm into the simpler things in life. **Box 14507**.

My name's Rick. I've recently become single. So what I'm looking for is an attractive female who, if after we talk, feels comfortable, wouldn't mind meeting with someone she's comfortable with. Leave me a message. I'm in the Freemont area. I'm 6' tall. I have black hair & blue eyes. **Box 16099**.

This is Dave in San Francisco. I'm 34 yrs. old. I have brown eyes & black hair. I'm a Caucasian. I'm a Scorpio. I'm looking for an upbeat woman who's intelligent, self-sufficient & looking for someone for fun & casual dating. If that's you, talk back. **Box 9884**.

My name's Robert. I'm 6'2" & weigh 185 lbs. I have brown hair & brown eyes. I'm Mexican-American. I have a great smile. I'm in great shape. I'm looking for some fun. **Box 9597**.

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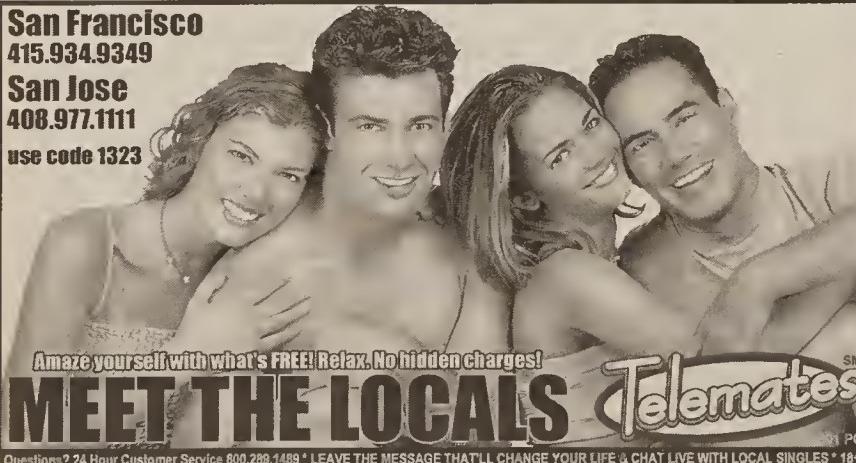
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JEWISH CNER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **8269**

BEAUTIFUL INSIDE AND OUT

5JF, 38, physician, with intelligent wise mind, curly body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. **8269**

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Vivacious creative writer/author, with beautiful eyes and high ideals, seeks LTR with man, 45-54. My interests include art, film, progressive politics, literature and law. I'm also a health care activist.

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BF, 40, wants to meet thin, fit 5M, 30-40, who loves jazz. Serious inquiries only. **5196**

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BUXOM LADY WANTED

5M, 38, 6'1", 225lbs, seeks attractive lady who likes going to movies and out to dinner. Medium to full-figured ladies please respond. **13451**

I STILL BELIEVE IN YOU

Start writing your ad OR click on "continue" below and we will write your ad using the profile information you have submitted. **13500**

LOOKING FOR ATTRACTION

Light-skinned SM, 19, 5'11", 180lbs, brown/brown, musician, enjoys kicking back. Seeking someone to inspire me. **13507**

SCANDINAVIAN BLONDE

Loving, caring, sweet, nice 5M, 45, 6'4", 190lbs, Leo. seeks similar, sincere 5F, 30-50, race open. **13516**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny 5JF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **3065**

EDUCATED

Female, 39, educated, sincere, passionate, and no children. Seeks WPM, 55-60, N/S, 0, successful, loving, caring, and faithful, for LTR/possible LTR. **3045**

YOU KNOW THE TYPE

Brown-eyed, handsome Mavrick: Old World heritage, 50, 6', 200bs, tired of games, needs traditional, attractive, intelligent inamorata who thinks outside the box. **13513**

CALL ME

Attractive, healthy SWM, 55, 6', 180bs, enjoys the outdoors, quiet evenings at home. Seeking 5F for LTR. Race open. **13517**

ACHIEVEMENT-ORIENTED

Petite, bright, sexy PF, 24-34, sought by knowledgeable, articulate, sexy, funny, handsome, super-fit, soft-kissing doctor, 46. Want to grow? **13496**

ALLURING ASIAN

Cute, curvy, witty, Asian-American girl, 31, seeks wealthy,

generous, tall, attractive guy who likes dancing, movies, shopping, romantic dinners. **3066**

COFFEE AND CREAM

SAM, 30, 5'7", athletically sculpted, seeks equally beautiful lady, 25-32, thin and petite. Together we are cultured, well-read, prolific, synergistic and divine. **13403**

DOWN TO EARTH

SWM, 5'6", 160bs, enjoys outdoors, extreme sports (snowboarding, mtn-biking, wake boarding), dancing, cooking, languages, traveling, playing guitar. Seeking fun, adventurous 5F, 18-40, for possible LTR. **13473**

WORLDLY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. **13307**

WILL YOU BE MINE?

Open-minded, intelligent, thoughtful, playful WF, 36, enjoys learning to play piano, hiking, 70s disco music, and camping. Seeking a man, 31-45, with similar interests. **3141**

YOUTHFUL

Artistic, attractive, SJF, 60's, 5'5", 118lbs, health conscious, enjoys tap dancing, working out, jazz. Seeking healthy, uncumbered 58M, 58-70, with similar interests. **3143**

LOOKING FOR YOU

Sincere, caring DAF, 30+, 5'5", 150bs, seeks average-looking SWF who likes comics, heavy metal, cartoons. Enjoys the outdoors and acts themselves. **3498**

SEEKING GENEROUS GENTLE-MAN

Very attractive, classy, feminine, honest, educated, European woman, 26, seeks American Citizen. Let's talk! **13056**

SEEKING AMERICAN MAN

Honest, professional, educated, European woman, 26, seeks American Citizen. Let's talk! **13056**

COME CELEBRATE WITH ME...

on my 50th Birthday. Sweet, attractive, 5'6" SWPF desires SF gentleman of character. Friendly, generous lady, fine sense of humor. Abundant figure. Smart, compassionate, honest. **13033**

SEEKING ADVENTUROUS GIRL

Loves beach, dancing, kissing, road trips, train-hopping, sunrises/sunsets, cute, wild, non-clingy, non-smoking girls, beautiful smiles, 8-52's, DeVos, Cramps, Gones Drags, Supercharger, noWave, Jonathan Richman, Cure. **13497**

SEEKING ADOBE AND SEXY CHICKS

Male, 25, no children, enjoys skateboarding, partying, camping, biking, tennis, barbecues, batting cages, and cheesecake. Seeking a woman, 21-25, with similar interests. **13427**

DO YOU WANT TO BE TREATED

like a lady? SWM, 30, 5'10", 165bs, brown/green, enjoys life, desires my better half to make me complete, S/D/F 27-39. **13433**

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **13119**

PUNK ROCK LOVE

Skinny, tattooed 5AM seeks SWF, 25-40, to join me for dive bars and punk rock shows. Possible LTR for the right alcoholic. **13441**

DOPE BEATS AND SEXY CHICKS

Male, 25, no children, enjoys skateboarding, partying, camping, biking, tennis, barbecues, batting cages, and cheesecake. Seeking a woman, 21-25, with similar interests. **13427**

DO YOU WANT TO BE TREATED

like a lady? SWM, 30, 5'10", 165bs, brown/green, enjoys life, desires my better half to make me complete, S/D/F 27-39. **13433**

ROMANTIC

Honest, caring, loving 5M, 33, seeks sweet woman for friendship first, possible LTR. **13427**

NICE, SMART

SWM, 29, enjoys movies, books, hiking, travel and sports, works in the Financial District. I am a graduate of Berkeley, I am Catholic. Seeking SM, 21-35, for possible LTR. **13429**

ABNORMAL FUN

5APM, 35, 5'4", 150bs, with veracious sexual appetite, seeks woman for mutual discretion. **13474**

SINGLE IN ILLINOIS

Secure SM, 29, N/S, father of two, business owner, seeks 5F, 21-35, for friendship. **13413**

NI THERE!

5WM, 42, tall attractive, European, seeks SWF, over 5'6", likes blue jeans, sense of sophistication, patient and outgoing. **13414**

SEEKING LIFE PARTNER

Well-educated 5WM, 44, N/S, seeks SF, 30-45, for friendship first and possible LTR. **13418**

EAST BAY SAILOR SEEKS LADY

College-educated SWM, 50, smoker, grown children, enjoys quiet evenings at home. Seeking 5F, 35-45, for friend ship. **13419**

OLD-FASHIONED VALUES

Educated SWM, 49, N/S, enjoys quiet evenings at home. Seeking 5F, 35-45, for friend ship. **13422**

RETIRED HARVARO GENTLE-MAN...

seeks voluptuous, busty romantic partner, 50+, for friend ship, fun, and romance. **13411**

CIAO!

Sono celibe (il scorpione), lo giubo in San Bruno. Casella postale sessantasette. Lo aspetto una parola. **13410**

LOOKING BUT NOT FINDING...

WM, 25, seeks that special someone who still believes that love honesty and respect the most important things in a relationship. **13412**

ARE YOU POSITIVE?

Attractive, professional 5WM, mid-30s, seeks attractive, professional, independent, emotionally secure, financially stable, HIV+, discreet female, for friend ship, possible LTR. **13436**

ATTRACTIVE PUERTO RICAN

5M, 22, 5'10", 185bs, nice body, attractive, seeks 5F, 58/HF with a large build, for possible relationship. **13408**

TRAVELING STEPPENWOLF

5WM, youthful 39, writer/artist/musician, non-believer, drawn towards eastern philosophy, meditation, and yoga, seeks intelligent, adventurous soulmate. Earthlings only need apply. **13399**

BEAUTIFUL, LONG-HAIRED SAM

SAM, 30, 5'7", athletically sculpted, seeks equally beautiful lady, 25-32, thin and petite. Together we are cultured, well-read, prolific, synergistic and divine. **13403**

PASSIONATE AND PLAYFUL

Handsome Latin male, 44 (looks 34), enjoys sports, quiet evenings. Seeking SF, 30-44, who wants to fall in love. **13478**

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **3180**

COMPANION SDUCTN

Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! **31967**

CASUAL AND CLEAN

SWM, 36, employed student, light drinker, into music, amusement parks and dogs. Seeking educated and athletic SF/DF for friendship, possibly LTR. **32042**

SINCERE CENTLEMAN

46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. **32433**

LOOKING FDR LDRVE?

Open, romantic, low-keyed, playful WM, 36, N/S, enjoys beaches, sunsets, and holding hands. Seeking female, in shape, for friend/lover. **32343**

NO INTRODUCTION NEEDED

SHCM, 32, 5'7", light brown/hazel, N/S, no children, enjoys new age/techno music, travel, and camping. Seeking a woman, 21-30, for LTR. **32344**

I AM A NICE MAN

This separated HM, 38, 5'7", black/brown, occasional smoker, seeks a woman from the Garden Grove area for LTR. **32345**

ONE IN A MILLION

Successful entrepreneur, intelligent, has PhD, good-looking, 6', fit, works out daily, youthful 50's, kind, open-minded, positive, spiritually aware, humorous, good listener, who loves music, especially jazz, plays the sax, classical and opera, who enjoys ballroom dancing, hiking and skiing. Seeking a feminine, well-dressed, trim, accomplished partner, 30-38, without children, who loves to laugh and smile, shares my interests, is artistic, warm, and spiritual, for creating a good life, a committed marriage, and children. **32346**

UNCONVENTIONAL, UNCRASHED, ISHEO?

Good-looking, happy man, 40s, of artistic/esoteric bent, seeks good-looking, happy woman, object: misery, heartache, stir fry. **32348**

LOOKING FOR SOME FUN

OWM, 38, 6'6", brown/blue, likes to party and dance.

Seeking S/F, 30-45, for friendship first. **32350**

MAN SEEKS SOUL MATE

Handsome, open-minded, hilarious WM, 40, loves to have tons of fun, laugh and enjoy the ride of life, being active.

Seeking gorgeous companion, 27-37, N/S. **32340**

ATHLETIC CUY

Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. **32353**

JAPANESE FEMALE

Sensitive, honest SWM, 50, seeks Japanese female, 36-50, for film, theatre, ocean walks, friendship leading to LTR. **32341**

ARTISTIC TYPE

Attractive, intuitive, slightly off-beat SWM, young 53, seeks attractive, bright, creative SF whose grace and kindness will be appreciated. **32332**

AT LARGE IN MARIN

Very health-oriented WM, 37, 5'11", athletic build, N/S, N/Ds, no children, enjoys hiking, cinema, and sporty cars. Seeking fit female, 25-39, with similar interests. **32322**

TALL, DARK & HANDSOME

Down-to-earth, spontaneous,

family-oriented looking HCM, 32, 6'3", 180lbs,

dark/hazel, gym teacher,

seeks attractive, honest,

mature lady, 25-30, for serious

relationship. **3328**

LDL SDUL, YOUNG NEART

Slim, intellectual, intuitive,

spiritual SWPM enjoys litera-

ture, music, films, food and

wine. Seeking smart slim

SWF, 40s. **3333**

TOTAL FRENCH MASSACE

Mature WM gives total French

body massages to full-figured,

mature woman for her release

and pleasure. **3436**

CAN BEAUTY BE AGELESS?

Are you 40-55, happy with

your age, have physical and

inner beauty, great senses of

humor and intelligence? I'm

WM 45, let's talk. **3313**

PERSONAL TRAINER

SBM, 6'1", seeks S/F, 28-

50, any race, with a sense of

humor, for having fun, keeping

fit, possible LTR. **3421**

TIRE OF NEARTACHE

Honest, sincere, good-looking

SWM, 45, 6'2", long dark

blonde/blue, muscular build,

builds muscle cars, dj, builds

custom furniture, seeks SF

for best friends, maybe more.

3317

FOR CHINESE & FILIPINA LAODIES

Latin man would like to meet a petite Chinese or Filipina lady, 18-39, for romance. I'm

considerate, respectful, flexible.

Can travel for you, if necessary. **3307**

NATURE LOVER

Adventurous, independent,

outdoor-loving male, seeks

folks, who love to explore the

Bay Area's wild places. All

ages, hikers and bird-watchers welcome. **35337**

TO KNOW ME IS TO LOVE ME

Open-minded individual, looking

for a beautiful lady to make my princess. Would like to

settle with one woman for the rest of my life. **3305**

UP TO A CHALLENGE?

Clean-cut, fun-loving CM, 36,

seeks bad girl to show me what I've been missing. I'm a quick learner! **3268**

WARM, INSIGHTFUL

Attractive, easygoing, open-minded vegetarian, health-conscious SWM, mid-40s. Enjoys reading, current events, ethnic

restaurants, good conversation, and personal growth.

Seeking like-minded female with sense of humor for com-

panionship. **31882**

BEAUTIFUL LATINA

Sarcastic, fun, athletic DWM,

42, 5'11", 175lbs, East Bay

executive, enjoys bookstores,

dining, travel. Seeking smart,

thoughtful, slim, pretty HF, 28-35, for LTR. **3260**

SEXY & HANDSOME

Well-built SM, 32, 6', 190lbs,

dark/light, enjoys mountain

biking, lifting weights, exer-

cising, baseball games. Seek-

ing sexy female for casual dat-

ing, quiet evenings at home. **3386**

MUSCULAR MAN

Athletic, active GWM, late

30s, football player build,

wants to meet men, 60+, for

friendship and intimacy. Take it from here. **3047**

EMPTY SPACE IN MY HEART

GHM, 30, 5'10", 180lbs, very

loving, caring and needs it in

return. Been alone for 3 years.

Seeking same, 25-30, for

dating and possibly more. **3048**

ENJOY QUIET TIMES

Good-looking, caring, affectionate, healthy, slim GAM,

53, 5'7", seeks older GWM for

relationship. No smoking. **2029**

MUSCULAR BUTT NEEDS ATTENTION

Erotic, very nice-looking GWM,

33, 6'4", swimmer, medium

build, bottom, EOY-descend-

er. **3036**

MUSCULAR MAN

Intelligent, kind SSM, 42, bot-

tom, seeks honest, down-to-

earth SM for friendship first,

possibly committed LTR. **3398**

LAIO - BACK

Handsome, masculine, fit, 50,

HIV-. Seeking feminine, fit, attrac-

tive, affectionate, HIV-, TV,

TK, OK - for quiet times. **3252**

COMMITMENT-MINOED

Very honest, French-speaking

SBM, 40s, 5'6", ready to com-

mit to one sexy, open-minded

woman for LTR or more. **3252**

men seeking men

Interests includes movies, mu-

seums, work outs and music.

Would like to meet muscular

W/BM with similar interests for

friendship. **3386**

NAKED WORKOUT

Hairy, muscled, tattooed skin-

head, 5'8", 142lbs, seeks

naked workout partner. pri-

ate gym, weights, heavy bag,

ring for wrestling, boxing, fist

fighting, strip, pump, fight. **3250**

SEEKING SOULMATE

GWM, 33, seeks GWM, simi-

lar age, for friendship, maybe re-

lationship. Enjoys the gym,

movies, cafes, and more. **3494**

OWN-TO-EARTH CUY

GWM, 33, seeks GWM, simi-

lar age, for friendship, maybe re-

lationship. Enjoys the gym,

movies, cafes, and more. **3483**

LOOKING IN HAYWARD

Single white male, 47, no chil-

dren, light smoker, in search

of male, 18+, for casual rela-

tionship. Let's get to know each other! **3489**

SEEKING TV FOR TRAINING

Educated SWM, 49, N/S,

who's female spirit wants to

please the female spirit in you.

3245

SEEKING SOULMATE

Fit SMM, 44, jazz musician,

enjoys live music, cultural

events, exercising, tennis, din-

ing. Seeking similar male with

similar interests for relation-

ship. **3264**

NEY LAOY!

Silly, offbeat, cute, energetic

WF college student, 20, N/S,

who's female spirit wants to

please the female spirit in you.

3248

SEEKING CONNECTIONS

Smart, sensitive, sincere,

funny, tall, fit, handsome SWM,

37. Seeks brown eyed

female, 25-30, for serious

relationship. **3328**

SEEKING CONNECTIONS

Successful artist/photogra-

pher/video producer, attrac-

tive, fit, fun male, 49, loves

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ing pretty, artistic, adventuresome literary bohemian

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SEEKING CONNECTIONS

Smart, sensitive, sincere,

funny, tall, fit, handsome SWM,

BackSeat Connections

women seeking men

CONNIVING LADIES WANTED
Gorgeous married AF, 25, seeks attractive SF, 18-25, to entice BM info fun and frolic. Must be conniving and adventurous. Need caught with pants down. **T 1878**

**IN NEED OF GENEROUS GEN-
TELMAN**
Exotic, petite, Hawaiian/Asian beauty seeks a generous gentleman in exchange for passion and companionship. A mutually beneficial relationship. **T 1816**

HELP!
Adorable angel needs emergency help! Petite, curvy, intelligent. Looking for serious mutually beneficial relationship. **T 1807**

CAN I BE YOURS
SBF, 20, very curvy and well-endowed, 44000, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **T 1257**

FAT FUN
You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. **T 1497**

men seeking women

ORAL SERVICE
Married Bi guy in search of married woman or couple to serve orally. HIV-. Loving, sensitive. **T 1886**

OLDER WOMAN WANTED
Handsome SWM, 32, 5'6", 140lbs, intelligent, clean-cut, seeks female, 40s-50s, for discreet, ongoing, kinky sex. **T 1889**

EXOTIC ENCOUNTERS
Very good-looking, married WM, 33, seeks a fit female, 20-40, for exotic encounters. **T 1881**

MUTUAL MASTURBATION
SWM, 30, seeks woman any race, for mutual pleasure. No intercourse, give and receive pleasure, safe, satisfying, fun. Be clean and considerate **T 1307**

I LOVE MARRIED WOMEN
They are the best to play with. It always feels better when you sneak it. Sexy, secure SPM, 29, seeks occasional play friend. **T 1891**

LOOKING FOR...
Bi or married men in North Bay for discreet, wild times. Be 20-38, good shape, healthy, as myself. **T 1885**

**men seeking
men**

SEEKING SUGAR-OAOOY
GM, 19, seeks fit GWM, 20-40, with chest hair, for good times behind closed doors. **T 1873**

COUNTRY CLUB LIVING
GWM, 42, 6', 180lbs, brown/brown, hairy, clean, HIV-, upscale, fit, seeks WM for cuddling by the fire, possibly intimate. You're horny, hung, clean & HIV-. **T 1895**

MAGIC HANDS

I give long, slow, intense, erotic massages. I have the intuitive touch. Bi and straight a plus. Very discreet, versatile, and soft. No reciprocation required. **T 1893**

EXPLORE YOUR BI SIDE

Very good-looking, married WM, 33, seeks a fit female, 20-40, for exotic encounters. **T 1894**

SEEKING ALL BLACK MEN

Seeking hot, horny and hung black men, who want their cocked up sucked on regular basis by a hot, sexy, very good-looking Latin bottom. **T 1726**

SEEKING ORAL TOP

Attractive, man seeks smooth, H/W proportionate WM, under 35, for mutual man-holding. Share experiences, fantasies, porn, and guy talk with cute AM, 31, S'9", 151lbs. **T 1884**

POP MY CNERRY IN CENTRAL CC

Good-looking DWM, 40s, 6', 190lbs, blond, novice orally, digs dicks. Smooth, seeks similar-natured top who pumps cherry butt. Looks unimportant. Hygiene, enthusiasm, prowess a plus! **T 1712**

HOT & ANXIOUS

Bi-curious young AM, 25, seeks other males for first time encounters. Emeryville area. **T 1710**

BI-CURIOUS, FIRST TIME

Athletic Bi Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. **T 1147**

SEEKS SUGAR OAOOY/RELATIONSHIP

SM, 18, seeks sugar daddy for a mutually beneficial relationship. Serious inquiries only. **T 1796**

SEEKING MASCULINE MAN

SM, 28, seeks hot man for hot times in the San Francisco area. **T 1797**

STRESS RELIEF

I am seeking a discreet, honest, middle-aged man with a husky build and mustache. I am similar, for brief, hot sessions. Oakland area. **T 1726**

SEEKING ALL BLACK MEN

Seeking hot, horny and hung black men, who want their cocked up sucked on regular basis by a hot, sexy, very good-looking Latin bottom. **T 1726**

SEEKING EBONY & IVORY LOOKING FOR YOU

WM and BiBM seeks other couples or interested female for play on the East Bay. **T 1941**

DELICIOUS COUPLE SEEKS FE- MALE

Very attractive couple. Male, 42, 6', 195lbs; female, 28, S'4", 105lbs, would like a threesome for second-ever threesome. **T 1888**

SEEKING ORAL TOP

Inexperienced, discreet cross dresser bottom, 5'10", 155lbs, 36C, brown/brown, seeks oral top for fun, no pain. **T 1769**

POP MY CNERRY IN CENTRAL CC

Good-looking DWM, 40s, 6', 190lbs, blond, novice orally, digs dicks. Smooth, seeks similar-natured top who pumps cherry butt. Looks unimportant. Hygiene, enthusiasm, prowess a plus! **T 1712**

HOT & ANXIOUS

Bi-curious young AM, 25, seeks other males for first time encounters. Emeryville area. **T 1710**

FIRST BI TRY

Athletic, attractive, well-endowed married WM, 36, 140, S'5", 100% disease free, willing to travel, seeks safe, petite disease-free couple with BiBM, possibly discrete LTR. **T 1489**

THREESOME

SHM, 22, S'10", 180lbs, seeks two playful females for a good time. East Bay. **T 1731**

BUSTY, BiF, 20S...

S'5", 340-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **T 1153**

SUMMER FLING

Suburban married white couple, 40s, seeks Bi male, 20s-30s, as a guest in our bed, for safe and uninhibited fun. **T 1642**

sfbg i Backseat

I'LL TAKE...
the first one of you home that does something unique. SWF, submissive, seeks SWF, dominant, for play, suck, and penetration. **T 1644**

SENSUAL EXPLORATIONS AWAIT YOU

Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. **T 1150**

KINDRED SPIRIT

Vivacious transsexual woman pro musician seeks a long-term relationship with a financially secure N/S. Gender unimportant, who you are is what counts. **T 1809**

DOMINANT SHEMALE/TRANS- SEXUAL

AM, 35, S'11", 180lbs, seeks fit, well-endowed TRANSESUAL top, 20-40, nice breasts a+, for fun times, San Francisco area. **T 1734**

49 YEARS OLO

Pretty lady seeks TS for a good friendship and maybe more. 3S SS, down-to-earth, and sense of humor. So let's talk! **T 1643**

JUST PLAIN CURIOUS

SHM, 25, seeks females, male/female couples, 25-45,

in shape, attractive, for discreet, hot times, fantasy exploration. Please be open-minded, clean, funny, ready to let loose. **T 1393**

SEEKING NASTY FEMALE

Nasty white couple, he: beautiful eyes, nice suntan; she: auburn/brown, very big. Seeking nasty female for nasty fun. **T 1636**

EBONY & IVORY LOOKING FOR YOU

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DELICIOUS COUPLE SEEKS FE- MALE

Very attractive couple. Male, 42, 6', 195lbs; female, 28, S'4", 105lbs, would like a threesome for second-ever

THREE'S COMPANY

Healthy, attractive, professional couple seeks healthy, attractive female. BD/SM. We are fun and like to share. Always safe and consensual, always erotic. **T 1882**

TNRIICE IS NICE

Healthy, attractive, professional couple seeks healthy, attractive female. BD/SM. We are fun and like to share. Always safe and consensual, always erotic. **T 1882**

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Healthy, attractive, professional couple seeks healthy, attractive female. BD/SM. We are fun and like to share. Always safe and consensual, always erotic. **T 1882**

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WM and BiBM seeks other couples or interested female for play on the East Bay. **T 1941**

DELICIOUS COUPLE SEEKS FE- MALE

Very attractive couple. Male, 42, 6', 195lbs; female, 28, S'4", 105lbs, would like a threesome for second-ever

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Legal Notices**FICTITIOUS BUSINESS NAME STATEMENT**

FILE NO. 250342 The following person is doing business as INDUSTRIAL SYSTEMS, 3456 18th Street, San Francisco, CA 94110: Bashiri Je Jones, 3456 18th Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date, July 18, 2001. Signed Bashiri Jones. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. **July 18, 2001. LW # 354302**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250239 The following person is doing business as RUBICON REPROGRAPHICS, 425 Bush Street, #427, San Francisco, CA 94108: ANOATHA INTERNATIONAL INC., 425 Bush Street, #427, San Francisco, CA 94108. This business is conducted by a corporation. Signed Michael J. Cataldo, Anaditha International Inc. CEO . This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. **July 18, 2001. LW # 354204**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250208 The

following person is doing business as GIRL-ILLA PRODUCTIONS, 2439 Post St., San Francisco, CA 94111: RJ PESUSIC INC., 98 Howard St., San Francisco, CA 94105. This business is conducted by a corporation. Signed RJ Pesusic, Radovan Pesusic President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on July 13, 2001. **July 18, 2001. LW # 354205**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250216 The following

persons are doing business as AUSTRALIAN MOVING & STORAGE, 1225-0 Northpoint Drive, San Francisco, CA 94130: Mark Brinkman, 1225-0 Northpoint Drive, San Francisco, CA 94130; Nick Cawthon, 1225-0 Northpoint Drive, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 12, 2001. Signed M. Brinkman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on July 12, 2001. **July 18, 2001. LW # 354206**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 305B19 The

following person is doing business as GAUGE DESIGN, 5482 Taft Ave., Oakland, CA 94618. Full Name & Address of Owner: Nick Cawthon, SAB2 Taft Ave., Oakland, CA 94618. This business is conducted by an individual. Registrant has not yet begun to transact business under the above fictitious business name. Signed Nick Cawthon. This statement was filed with the County Clerk of the City and County of Alameda, CA by Patrick O'Connell, on June 19, 2001. **July 18, 2001. LW # 354207**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250217 The

following person is doing business as NUCEANN, 1788 Union Street, San Francisco, CA 94123: Stephen S. O'Onoghue, 1788 Union Street, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date August 1, 2001. Signed Sean Kelly. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 1, 2001. **July 18, 2001. LW # 354208**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250272 The

following person is doing business as COLLECTIVE WEST, 49 Broderick St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date April 30, 2001. Signed Paul Turner, 49 Broderick St., San Francisco, CA 94117.

This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 6, 2001. Signed Paul Turner.

This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. **August 1, 2001. LW # 354209**

FICTITIOUS BUSINESS NAME STATEMENT

FILE # 249774 STATEMENT OF

ABANDONMENT OR USE OF FICTITIOUS BUSINESS NAME

The following person have abandoned the use of the fictitious business name known as: AUSTRALIAN

MOVING & STORAGE, Located at:

1225-0 Northpoint Dr., San Fran-

cisco, CA 94130. The fictitious

business name referred to was

filed in the County of San Fran-

cisco on: JUNE 22, 2001. NAME

AND ADDRESS OF REGISTRANTS:

Mark Brinkman, 1225-0 North-

point Dr., San Francisco, CA 94130: Jennifer Brinkman, 1225-

D Northpoint Dr., San Francisco, CA 94130. This business was con-

ducted by a general partnership,

signed Mark Brinkman. Dated: July

12, 2001. **July 18, 2001. LW # 354207**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250296 The

following person is doing business as ART DELIGHT WINDLE GALLERY, 553 27th Ave., # 104, San Francisco, CA 94123: Diana Katherine Ouval, 101 Cervantes Blvd. #303, San Francisco, CA 94123. This business is conducted by an individual. Signed Diana K Ouval. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 13, 2001. **August 1, 15, 22, 29, 2001. LW # 354506**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 306S36 The

following person is doing business as ANGELFINS, 48A 37th St. #105, Oakland, CA 94609. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious business name listed herein. Signed Amy Nuara, This statement was filed with the County Clerk-Recorder of Alameda County, CA by Patrick O'Connell, on July 11, 2001. **August 1, 15, 22, 29, 2001. LW # 354507**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250679 The

following person is doing business as THE BRONX REVOLUTION CABARET, 1776 Mission St., San Francisco, CA 94103: Sean M. Kelley, 291 Capp St., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 30, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 27, 2001. Ronald E. Quidachay. Judge of said Superior Court. **July 18, 25, August 1, 2001. LW # 354201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322436

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF DIANA MOMIYE MUELLER & ROBERT SCOTT MUELLER FOR CHANGE OF NAME.

DIANA MOMIYE MUELLER &

ROBERT SCOTT MUELLER filed a petition with this court for a decree changing names as follows: present name JOSEF SAKAKI GILBERT-MUELLER, proposed name JOSEF SAKAKI MUELLER.

THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 30, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 27, 2001. Ronald E. Quidachay. Judge of said Superior Court. **July 18, 25, August 1, 2001. LW # 354201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322553

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF RITA E. PEIRO TO ALL INTERESTED PERSONS: RITA E. PEDRO filed a petition with this court for a decree changing names as follows: present name RITA E. PEDRO, proposed name FAAMAMATA LELEA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted.

NOTICE OF HEARING Date: September 10, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 1, 2001. Ronald E. Quidachay. Judge of said Superior Court. **July 11, 18, 25, Aug 1, 2001. LW # 354202**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322849

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARICRIS MIRANDA GALANG TO ALL INTERESTED PERSONS: MARICRIS MIRANDA GALANG filed a petition with this court for a decree changing names as follows: present name MARICRIS MIRANDA GALANG, proposed name KRIST MIRANDA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 11, 2001 Time: 9:00 AM Department 21B. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 12, 2001. Ronald E. Quidachay. Judge of said Superior Court. **July 11, 18, 25, August 1, 2001. LW # 354203**

NONDISCRIMINATORY POLICY

Guitar Outreach, Inc. school admits students of any race, color,

national and ethnic origin to all the rights, privileges, programs,

and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies or admissions policies.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To Whom It May Concern: SOUTH BEACH CAFE INC. is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 800 EMBARCADERO,

San Francisco, CA 94107 with a

41 ON-SALE BEER AND WINE

EATING PLACE. Dated: April 27, 2001. **August 8, 2001. LW # 354503**

BAPHR
www.BAPHR.org

GRANT PROPOSAL REQUEST

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organization with project that promotes health & wellness in the LGBT community.

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Your **Classified Ad** printed in more than 100 alternative papers like this one for just \$1,150.00! To run your ad in papers with a total circulation exceeding 6.9 million copies per week, call 415-255-7600 and ask about the Association of Alternative Newsweeklies. No adult ads. (AAN CAN)

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To advertise your available positions, call the Bay Guardian classified department at (415) 255-7600. Account Executives are available Monday - Friday from 8:00 a.m. - 6:00 p.m. Fax advertisements to (415) 621-2016 or e-mail to classifieds@sfg.org. San Francisco Bay Guardian Classifieds, 520 Hampshire, San Francisco, CA 94110.

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AREA SALES MANAGER Nation's largest cellular phone rental company has an immediate opening for an energetic and sales oriented individual who will ensure high level management, customer service, and development of cellular rental business in the San Francisco, Oakland and San Jose airport locations. Candidates must have supervisory and customer service experience, excellent interpersonal and communication skills, College degree and knowledge of cellular phone, telecommunications, car rental or hospitality industry preferred. Excellent benefits. Salary range \$30,000-\$34,000 plus commission. EOE. Email or Fax resume to Attn: Michelle E-mail: Michelle@ao.com FAX: (801) 254-8501.

ACTIVISM

CA Peace Action Activist organize to put more money into education and housing, not weapons. California Peace Action is the state's largest peace and social justice organization. FT with full benefits, PT up to \$17/hr. Call Joli or Kelly, (510) 849-2272.

CUSTOMER SERVICE REPRESENTATIVES

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Eufemia Stadler of Zürich, Switzerland completed 40 hours of continuous ironing whilst standing at an ironing board from September 16-18, 1999. She ironed a total of 228 shirts.

ACTIVISM

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ACTIVISM

Oakland ACORN

Organizers Fight For Justice! Help empower low-income communities through grassroots political action. People of color, bilingual persons encouraged. Call 1-800-348-2147 Dept. CAS. (CAL*SCAN)



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This supplement will compliment our Progressive Opportunities job fair on September 27th in downtown Oakland. The City of Oakland, ANG newspapers, Opportunity Nocs, and other great companies will be working diligently to make Progressive Opportunities the best forum for finding a new career path in the Bay Area.

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